

E 6991

PALMISTRY FOR PLEASURE



A MAN'S HAND

PALMISTRY FOR PLEASURE

BY

DEAN BRYDEN

WITH TWO PLATES AND TEN DIAGRAMS



**METHUEN & CO. LTD.
36 ESSEX STREET W.C.
LONDON**

First Published in Great Britain in 1927

PRINTED IN GREAT BRITAIN

CONTENTS

PART I

THE PRINCIPLES OF PALMISTRY

CHAP.	PAGE
I. THE USES OF PALMISTRY .	I
II. THE SHAPE OF THE HAND .	6
III. SIZE, COLOUR AND TEXTURE OF HANDS	21
IV. THE SHAPE OF THE THUMB .	25
V. THE FINGERS AND THE NAILS	30
VI. THE MOUNTS.	39
VII. THE LINES AND THEIR FORMA- TION	49
VIII. THE LIFE LINE	55
IX. THE HEAD LINE	62
X. THE HEART LINE	67
XI. THE FATE LINE	72
XII. THE MARRIAGE LINE	76
XIII. THE MINOR LINES	80
XIV. THE STAR, THE CROSS, AND OTHER SIGNS	86

vi PALMISTRY FOR PLEASURE

CHAP.		PAGE
XV.	READING THE PALM . . .	95
XVI.	TYPICAL READING OF A WOMAN'S HAND . . .	102
XVII.	TYPICAL READING OF MAN'S HAND	106

PART II

APPLYING PALMISTRY TO HUMAN PROBLEMS

XVIII.	MATING	111
XIX.	TRAINING CHILDREN . . .	115

PART III

CHARACTER TRAITS AND THE SIGNS THAT INDICATE THEM

XX.	CHART OF CHARACTERISTICS .	123
	INDEX	135

LIST OF ILLUSTRATIONS

MAN'S HAND	<i>Frontispiece</i>
	PAGE
THE SQUARE HAND	8
THE SPATULATE HAND	11
THE CONIC HAND	14
THE PSYCHIC HAND	17
THE MIXED HAND	19
HAND SHOWING MOUNTS	41
HAND SHOWING LINES	50
THE LINE FORMATIONS	52
SIGNS	87
HAND SHOWING TIME	98
WOMAN'S HAND	<i>facing page</i> 102

PART I

THE PRINCIPLES OF PALMISTRY

CHAPTER I

THE USES OF PALMISTRY

“**B**UT you don’t really believe in Palmistry do you?” Literally hundreds of persons have asked me that question. As a matter of fact, I did not believe in Palmistry when I first began to study it. I thought of it simply as a social accomplishment—something to contribute to an evening’s entertainment when others played and sang or made limericks or did tricks with cards. It exceeded all my hopes.

Unless you have seen it happen, you will find it hard to believe how easily the dullest party can be changed to a genuine success by any person who has a working knowledge of Palmistry. Everybody enjoys having his character read. Everybody likes to peep into the future. And fellow-guests like to hear about one another. Merely as a “parlour trick,” Palmistry will repay you richly for your time and effort. Do not turn it down for lack of faith. You can get a great deal

2 PALMISTRY FOR PLEASURE

of pleasure from Palmistry without believing in it at all !

Indeed, when I am asked why Palmistry gives such insight into character, I have to answer, " I do not know— but it does ! " For after twelve years of reading hands I can say in all sincerity that I do believe in Palmistry, thoroughly. You will find that Palmistry offers one of the simplest and quickest ways of getting insight into human nature, for the hand discloses inherited traits and undeveloped tendencies which in the ordinary course of affairs would be brought to light only through years of close association. It helps one to distinguish between the man who is really conceited and the one whose shy reserve has given him the reputation for being interested only in himself.

It helps one to know whether a child needs praise and constant appreciation to spur him on to his best efforts, or whether praise will go to his head and make him vain. It also helps one to recognize which child has a naturally fine sense of justice and which needs to be systematically trained to show consideration for the rights of others.

Palmistry will not only help you to choose interesting friends, it will also enable you to appreciate the best qualities of the friends you now have. If you have an insight into the character of the persons with whom you work, you will certainly find it easier to get along with them. You may also find that your knowledge of human nature makes your

progress more rapid. And when it comes to choosing a mate your knowledge of Palmistry may prove a wonderful safeguard to your future happiness.

Ambition, superstition, jealousy, self-confidence, egotism, enthusiasm, common-sense, stubbornness, courage—Palmistry will teach you distinguish these traits almost at a glance. You will find it fascinating to balance all the indications and see how one trait conflicts with another or reinforces it, until you have gained a clear understanding of the person whose hands were offered for your reading.

In times past, at charity bazaars, I have read as many as sixty or sixty-five hands in an evening. It was good practice but very hard work. If you want to give a thoroughly good reading, the kind of reading that makes your hearer say, "Well, you certainly did strike my character right. How can you see all those things in my hand?" do not attempt to do too many at a sitting. It is much better to take each person separately, if you can arrange this. Listeners, even when they do not interrupt, make it harder for you to concentrate. Of course, it is possible to give an entertaining reading without great concentration, but you, yourself will get a great deal more out of the reading if you put your whole mind on it.

Strangely enough, you will find it most entertaining to read the hands of persons you have just met or those whom you know

4 PALMISTRY FOR PLEASURE

but slightly. These persons know that you have nothing but their hands to judge by, whereas your friends may sometimes accuse you of pretending to see in their hands traits that you already knew. Even when your friends are entirely sympathetic it is difficult to make their reading as dramatic as that of a mere acquaintance. In this connection it may be well to warn you not to get discouraged if at first you find difficulty in reading your own palm. One's knowledge of oneself is usually so fragmentary that it is often hard to decide whether or not the signs have been properly interpreted. After long practice on others, you will come to have a much more impersonal attitude toward your own hand and you will be able to get from it a great deal of interesting information about yourself.

This book, as its name implies, is intended for those who plan to read palms for pleasure, but it may not be out of place to say that in some countries it is a penitentiary offence to accept money for reading palms.

In the following pages the subject of Palmistry is arranged in logical order so that you can see the inter-relation of all the factors. This makes it unnecessary for you to do much memorizing. As soon as you understand the underlying principles, you can work out for yourself the meaning of lines that depart in any way from the normal.

The easy way to learn Palmistry is to read the book through rapidly, then taking a

chapter at a time, apply it to the hands of a dozen or two persons. After you have learned to classify hands according to their shape, take up the questions of size, colour, and texture. When you have these things clearly in mind, go on with the meanings that lie in the shape of the thumb and fingers. Then study the mounts. After that, take up the lines and the minor signs. You will find that the very act of applying these principles to particular hands, will impress them on your mind and make them easier to remember.

Of course it is much more of an adventure if you let no one know that you have any knowledge of palmistry, until you are ready to reveal it at some dramatic moment. This plan calls for much more intensive study and there is a certain risk that in the excitement of the revelation your memory may play you tricks. I speak from bitter experience.

The masculine pronoun is used throughout the following pages. This is merely for convenience. In palmistry the same rules apply to the reading of both men's hands and women's.

CHAPTER II

THE SHAPE OF THE HAND

THOUGH no two hands are exactly alike, you will find after a little experience in reading palms that all hands can be classified under one of five major types :

- I. The Square, or practical hand.
- II. The Spatulate, or energetic hand.
- III. The Conic, or imaginative hand.
- IV. The Psychic, or sensitive hand.
- V. The Mixed, or versatile hand.

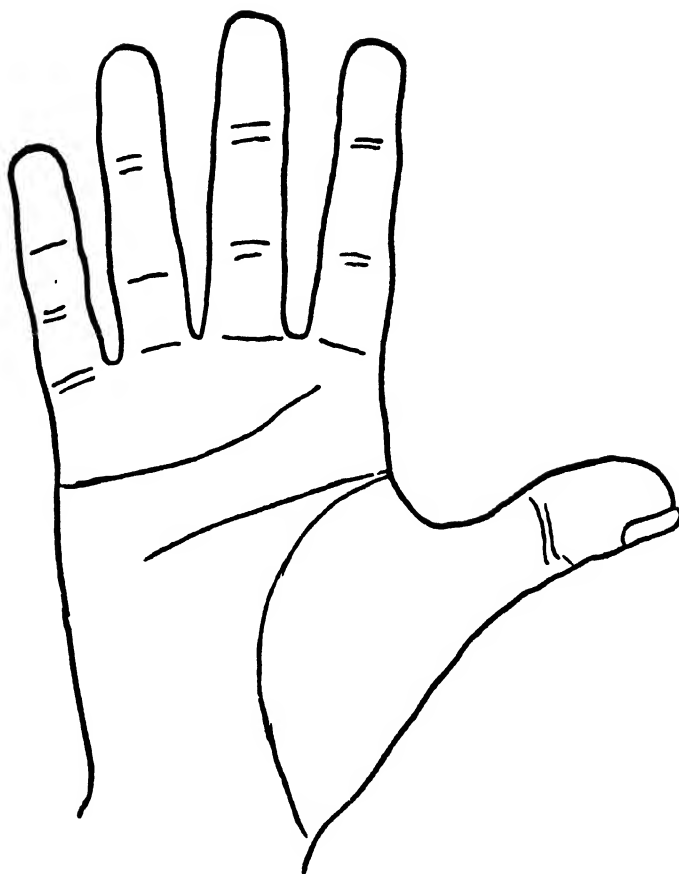
With practice you will come to judge unerringly to which type any hand belongs and this will furnish you with an important key to character. Within each of these major types, you will also learn to distinguish variations which will afford additional light on character.

THE SQUARE HAND

On the Square hand not only the finger tips but the palm itself is square. A person with such hands cares a great deal for appearances. If he is poor, his clothes will always be neat, no matter how old and threadbare. If he is wealthy, his clothes

will always be sombre in colour and conservative in cut, never extreme in any detail. His behaviour and his thinking will both be conventional. He will be intensely law-abiding. He will love discipline, not only for others but for himself. He will go to considerable inconvenience in order to set others a good example, even in trivial ways. In his work he will be methodical, extremely conscientious and so persevering that he will often outdistance men with far more brilliant minds. His mistakes will be mistakes of omission, for he will be careful to ponder every step before he takes it.

A man with a Square hand avoids unnecessary quarrels—but he is a determined opponent when he suspects anyone of trying to take unfair advantage of him. In his personal relationships he is sincere, loyal, and affectionate, but nearly always unemonstrative. Such a man often gets the reputation for being hard because he has very little imagination and therefore finds it difficult to understand the feelings of other persons. The speech of a man with Square hands is usually deliberate and lacking in little graces of expression. He rarely pays compliments, but when he does, they are apt to be awkwardly stated. In fact, in all his speech he has a way of using trite, worn-out phrases. He is the sort of person who will say there is method in his madness, and look around for applause for this literary turn of speech. He has a literal mind and a fear of



THE SQUARE HAND

exaggeration, even on unimportant subjects. He distrusts instinct and puts all his reliance on reason.

When the fingers on a Square hand are short, it indicates a materialistic nature, that will take nothing on faith, but instinctively distrusts everything new and untried.

When the fingers are long, it indicates a greater mental development. The imagination of such a person is always harnessed to logic. Distinguished lawyers, scientists, and bankers often have such hands.

Some of the traits of the Square hand may be intensified by the lines of the hand, the development of the mounts, or the shape of the thumb. Likewise, the force of some others may be lessened. You will find it fascinating to balance one sign against another in order to arrive at a true valuation of character.

THE SPATULATE HAND

The Spatulate hand gets its name from its resemblance to the little instrument which chemists use for mixing drugs. The palm, instead of being square, is broad at the wrist and narrow where the fingers branch from it. Or, it may be narrow at the wrist and broad at the base of the fingers. The first hand indicates the more practical nature; the second is the more adventurous. The fingers on a Spatulate hand are wider at the tips than at the first joint.

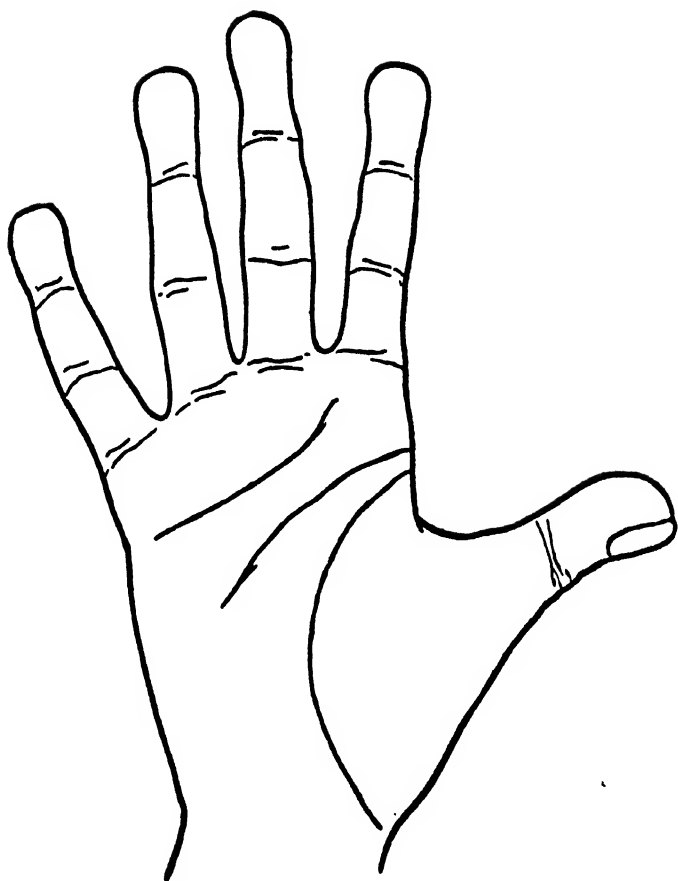
10 PALMISTRY FOR PLEASURE

Persons with Spatulate hands have tremendous energy and strongly-marked individuality. They are independent in spirit and in thought. They love new ideas, new scenes, new problems, new adventures. We owe many useful inventions to the fact that a person with Spatulate hands cannot stand monotony. If he must stay in one spot and do the same thing over and over again, he will usually perfect a new and better way of doing it.

A man with Spatulate hands is not interested in money as a symbol of power, nor even in the luxuries it will buy. He values money only in so far as it enables him to live the independent life he loves. Such a man prefers to be underpaid at work that gives him scope for his individuality than well-paid at work which cramps his spirit or his thoughts. Leaders of new causes have Spatulate hands.

When the Spatulate hand is hard and firm, it indicates a nature which, in addition to being restless and excitable, is full of enthusiasm and energetic purpose. Great explorers, great engineers, great inventors have hands of this type.

When the Spatulate hand is soft or flabby, it indicates an irritable, changeable, dissatisfied spirit. A person with this type of hand is very difficult to live with, for the things which please him most to-day, bore him most to-morrow. Boredom hurts him more than physical pain. With favourable



THE SPATULATE HAND

12 PALMISTRY FOR PLEASURE

lines and a good thumb, he will manage to obtain a fair share of happiness in spite of his temperament. If his head line is weak and his thumb poorly proportioned, he will become one of that large army of cranks who seem unable to get any pleasure out of life and are apparently determined to do what they can to keep others from happiness.

THE SQUARE HAND WITH SPATULATE FINGERS

Sometimes Spatulate finger tips will be found with a Square palm. This indicates a blending of the characteristics of the two types. Persons with such hands are endowed with fine mechanical talents. In addition to the practical, patient, persevering nature which the Square palm gives them, they have energy, enthusiasm, and originality by reason of their Spatulate finger tips.

THE CONIC HAND

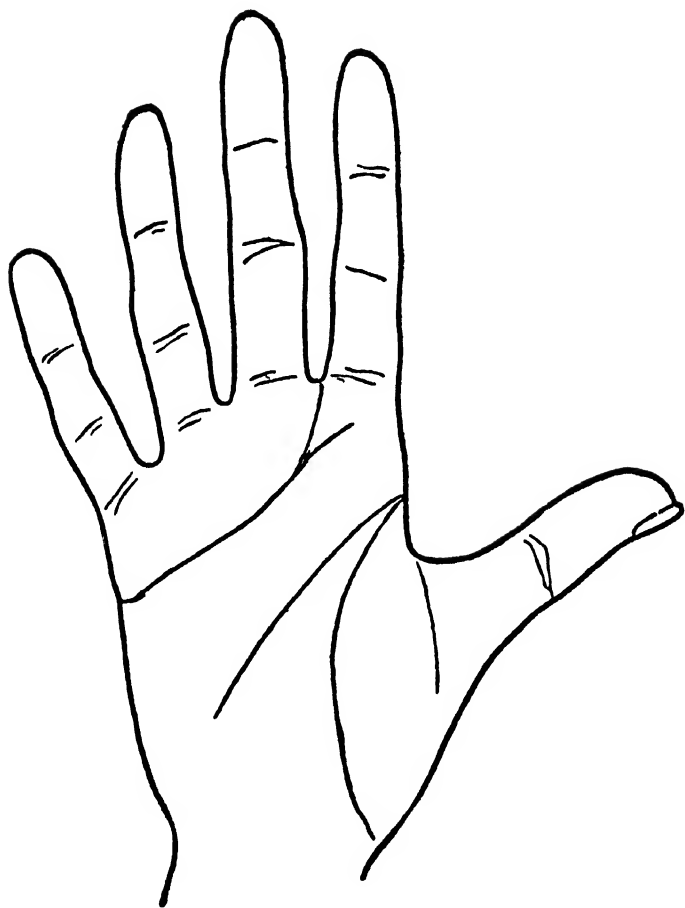
The palm of the Conic hand is of medium size and tapers slightly at the base of the fingers. The finger tips are rounded. The fingers themselves taper only slightly or not at all. This is the hand of the dreamer. It always denotes vivid imagination, tremendous love of beauty, and sincere sympathy. Persons with Conic hands are usually very quick mentally, especially on subjects that make

an appeal to their imagination. They are frequently brilliant in conversation because they can grasp new subjects quickly and make a small amount of information sound quite profound. They often lack patience, however, and are inclined to be superficial. This impatience and superficiality are easily overcome if the thumb and headline are unusually well formed.

The person whose hands are Conic, is very responsive to colour, to music, to eloquence, and indeed to beauty in all its forms. He has what amounts to a talent for appreciation. By his praise and sympathy he often helps others to noteworthy accomplishments, which for lack of patience, energy and concentration, he himself seldom attains to. He loves luxury, yet he is seldom an outstanding success at money-making. He cannot work for a material reward alone. He demands work which is in itself interesting and which brings him into contact with interesting people.

Personality is of utmost importance to the person with Conic hands. Abstract justice and theoretical social reform will leave him cold, but he is always ready to rally to a cause that is sponsored by a person of vivid personality.

In colleges, students with Conic hands are extremists. When they are in harmony with their instructors, they are held up to the student body as splendid examples. Great achievements are prophesied for them,



THE CONIC HAND

achievements which do not often materialize later. When there is lack of sympathy, and when the personality of their instructors fails to inspire them, students with Conic hands retire within themselves and lead a vivid inner life nourished on books. They are then pointed out as examples of persons who have talents but will not use them.

Though persons with Conic hands seldom make a great deal of money they nearly always manage to lead an interesting life. They have tremendous capacities for enjoyment. If they cannot have all the luxuries they want, they treat the luxuries they can have as symbols, and they seem to get nearly as much pleasure from this as they would from having everything the heart could crave. I know a man with Conic hands who has made books symbols of luxury. When he wishes to celebrate, he buys a book. When he is blue and wishes to be cheered up, he buys a book. When he feels shabby, he buys a book. And it seems probable that he gets as much pleasure from his library as other men get from possessions which cost many thousand times as much.

When the Conic hand is hard and elastic it denotes greater firmness of will and greater capacity for self-discipline. Persons with hands of this type often become distinguished actors, famous singers, and eloquent public speakers.

When in addition to the hard, elastic palm, the fingers of the Conic hand are knotted, it

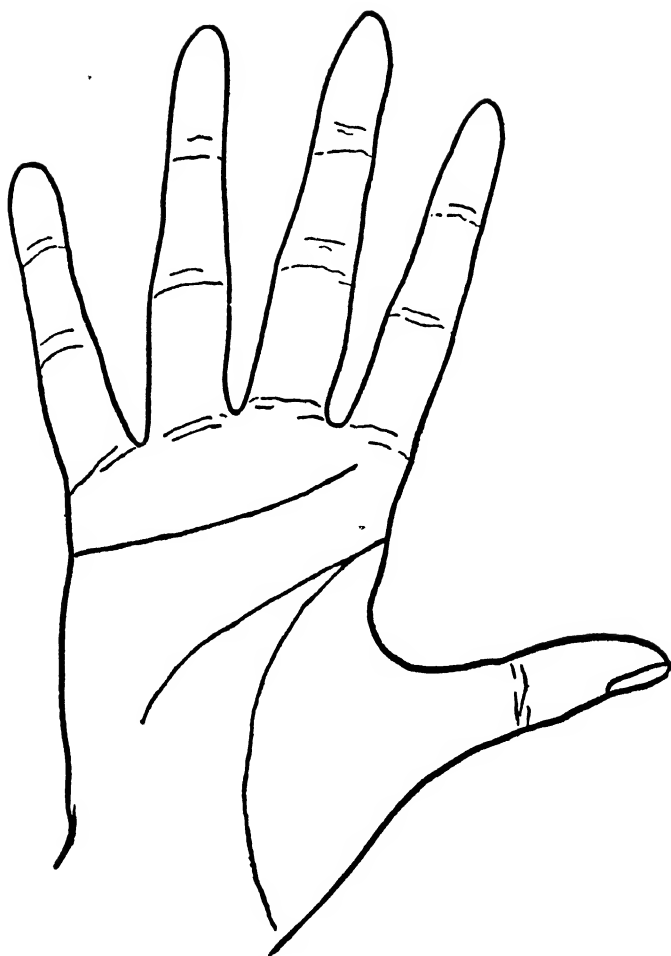
16 PALMISTRY FOR PLEASURE

denotes a most unusual insight into human nature. This variation of the Conic type is sometimes called the Philosophic hand. It is often found among distinguished writers of fiction, clergymen, and statesmen.

The really great artists, musicians, and writers seldom have the pure Conic type of hand. The energy and determination which is required for outstanding success, is supplied by a blending of the Conic with Square or Spatulate traits. For instance, musical composers require a scientific foundation for their compositions. They usually have Square hands with Conic fingers. Great painters and writers often have Spatulate hands with Conic fingers. Great singers are the one exception. They sometimes have purely Conic hands.

THE PSYCHIC HAND

The long, narrow, fragile-looking hand with slender fingers that taper almost to a point, is the Psychic hand. It is considered the most beautiful of all, but it is also the unhappiest hand of all. It usually accompanies a visionary, impractical nature which is quite unfitted to cope with the problems of a workaday world. Persons with this type of hand usually lack energy and physical strength. They do not understand order, punctuality or discipline. They are just the direct opposite of persons with Square



THE PSYCHIC HAND

18 PALMISTRY FOR PLEASURE

hands, who have a mastery over material things.

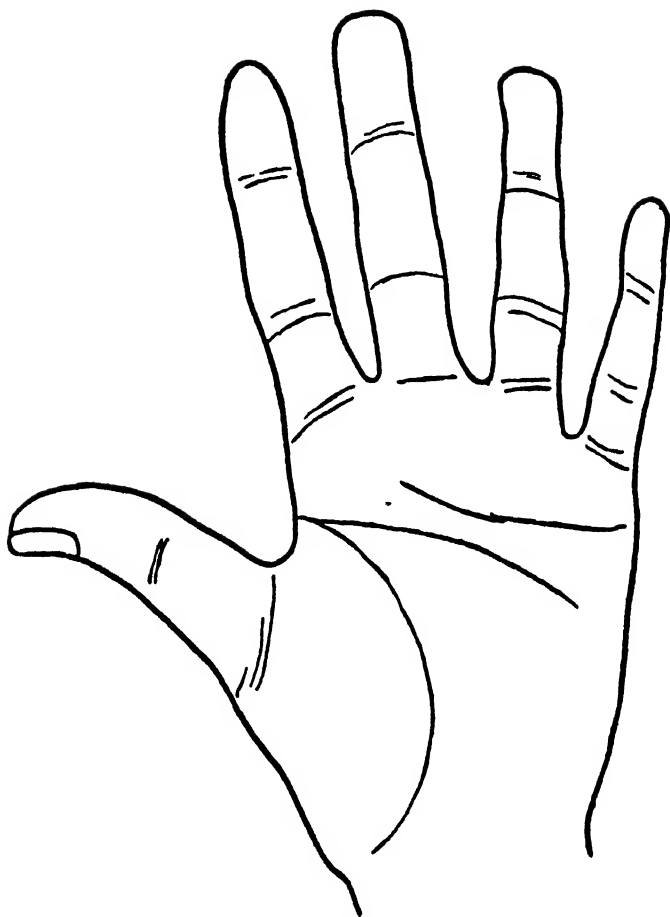
Persons with Psychic hands have a strong tendency towards melancholy. They are extremely sensitive and easily wounded in their feelings. They are almost entirely lacking in self-confidence. They cannot believe in themselves unless their good points are constantly pointed out and praised by others. In poetry they admire sound rather than sense. In religion, ceremonial beauty makes a deeper appeal than truth of doctrine. Persons with Psychic hands often have very fine intuition. Gifted mediums practically always have hands of this type.

No one who completely understands the meaning of these hands wants to possess them. Fortunately, Psychic hands are seldom found as a pure type. An intermixture of any other type adds strength and stamina and consequently makes for increased happiness.

In fiction Psychic hands are praised as the loveliest hands a heroine can have, but in real life a girl with such hands is not nearly so likely to make a man happy or achieve happiness for herself as is the girl with Conic, Square or Spatulate finger tips.

THE MIXED HAND

On the Mixed hand some of the fingers are Spatulate ; some Square ; some Conic ; some even Psychic. The palm itself often belongs



THE MIXED HAND

20 PALMISTRY FOR PLEASURE

to no recognizable type. This hand denotes a versatile person with many mediocre talents but no really great gift. A person with Mixed hands often makes a very comfortable living, but seldom becomes rich or famous. These hands cause one who has them to love change to such a degree that he seems to get as much interest out of the reverses of life as from the successes.

When the palm belongs to a definite type and only the fingers are Mixed, it indicates great versatility without the extreme changeability of the pure Mixed hand.

CHAPTER III

SIZE, COLOUR AND TEXTURE OF HANDS

THE size of the hand is a valuable indication of a person's outlook on life. Persons with small hands are interested in large things. Quantity rather than quality impresses them. They skip details and focus their attention on the whole plan, the whole effect, whereas, persons with large hands are interested in some particular part of the whole. Perfection in detail impresses the person with large hands. He admires finely adjusted mechanisms, delicate differences in shades of meaning. His ideal is delicacy and precision. The ideal of the person with small hands is vast size and completeness. And this difference in their ideals affects all their thinkings and their actions.

Persons with extremely small hands have large ideas and are apt to attempt things that are beyond their ability. Persons with extremely large hands tend to lose their sense of proportion. They become so absorbed in the part, that they lose sight of the whole. This is the type of mind possessed by the surgeon who said that his operation was successful but that the patient died.

A person with hands of medium size has a blending of all these characteristics without the extreme faults of either.

COLOUR

The colour of the back of the hand is unimportant. Two persons may be sun-burned to the same degree of brown without having a single other feature in common, but persons with palms of the same shade will exhibit much the same temperament.

Persons whose palms are very pale are usually cold, unsympathetic, and egotistical. They are often extremely self-centred—entirely unable to feel interest in things outside themselves.

Yellowish palms indicate a nature that is morose and inclined toward cynicism. Persons with these hands invariably find the dark side of things. They believe every man guilty until he is proved innocent and even then they will question the evidence.

Persons whose palms are red have quick tempers, ardent spirits, and bounding enthusiasm. They are persons who were born with excellent constitutions, which have been undermined by lack of rest. The red palm is the sign of the hard driver. To such a person laziness is the cardinal sin. He can forgive anything but that.

The most desirable colour for a palm is a mottled pink and white. This indicates good health, evenness of temper, and a cheerful disposition, in which hope and enthusiasm are tempered by common sense and discretion.

TEXTURE OF SKIN

Scientists say that the skin is the oldest sense organ and from it were developed all the other senses. The texture of skin, therefore, has a direct bearing on temperament.

A fine-textured skin indicates a refined, sensitive, beauty-loving nature. For happiness, a person with a fine-textured skin must live in congenial surroundings and have congenial work.

A coarse-textured skin indicates a vigorous, aggressive, energetic nature with much greater physical stamina. A person with coarse-textured skin is much less at the mercy of his environment. He has resources within himself for combating uncongenial surroundings and he can be happy doing uninteresting, distasteful work, provided the rewards are high enough.

CONSISTENCY OF PALM

Soft hands indicate love of ease. Firm hands show energy. The ultimate value of these traits must be considered in connection with the Head Line and the thumb. Some persons with soft hands will develop splendid new methods to save themselves work. Some persons with firm hands will actually enjoy hardships and make little effort to minimize drudgery. They seem, in fact, to take

24 PALMISTRY FOR PLEASURE

pleasure in lavishing energy on unimportant things.

The stiff hand shows a nature which is conventional in outlook. When the stiffness is excessive and the hand opens with difficulty, it indicates extreme avarice.

The elastic hand shows adaptability. The hand which is very flexible shows an extravagant nature. Such a person loves to be in the lime-light ; adores being flattered. When other signs are unfavourable, this flexible type of hand indicates downright insincerity.

A hollow palm shows a lack of talent in practical affairs. When a man's palm is hollow, no matter how large a salary he makes, he will always be harassed by debts.

A thick palm indicates egotism, lack of consideration for the comfort and peace of mind of others, and when other signs are bad, cruelty. When a person with a thick palm gives money to charity or does anything unselfish, he never forgets it and he never permits anyone else to forget it. He wants all the credit that he can get, good measure and running over.

CHAPTER IV

THE SHAPE OF THE THUMB

THE thumb is of extreme importance in reading character from the hand.

It shows the inherited disposition, whereas the Head Line shows what the individual has done to develop his will and his judgment. The two must always be considered together.

Some thumbs have firm joints ; others have supple joints. The person who has firm-jointed thumbs has an obstinate will and great determination. He enjoys competition. He works better when another sets the pace, for he gets keen pleasure from resisting the will of another and the seeming will of Fate. If you want him to exert his best efforts, tell him the thing he is trying to do cannot be done, or tell him that he is not capable of doing it. He will show you !

The man with supple-jointed thumbs is more adaptable, more reasonable, and more easily turned aside from his purpose. Sometimes the turning aside from his goal is only apparent. He withdraws from one attack to plan a new one from a different angle. This man cares more for co-operation than for competition. He does not need a pacemaker. All he needs is to have his imagination

26 PALMISTRY FOR PLEASURE

kindled. He delights in smoothing out difficulties. If you want him to exert his best efforts, praise him. He will be ashamed to fail you !

The person with stiff-jointed thumbs is inclined to be narrow in his views, secretive and cautious. The man with supple-jointed thumbs is more tolerant, more gracious, more willing to submit to the risks of life. He is more lavish with thought, with time, with money.

There is something straight-laced about the person with stiff-jointed thumbs. He places a high value on social conventions. In questions of morality he is concerned rather with the letter of the law than with its spirit. He may break as many laws and commandments and conventions as the person with supple-jointed thumbs, but he will do it with a sense of guilt.

The man with supple-jointed thumbs, on the contrary, is more concerned with the spirit of the law than with the letter. He is willing to bear the criticism of others as long as his own judgment assures him that he has acted for the best interests of all concerned.

It must not be supposed from this that either one of these types is better than the other. You will find many charming persons in both classifications. You must rely on other indications in the hand to discover whether the traits shown by the thumb have been used for good or for evil.

The length of the thumb is significant, too,

The long, well-formed thumb denotes a strong will and good judgment in using it. Persons with strong personal magnetism always have this type of thumb. The short, thick thumb, denotes obstinacy. Persons with such thumbs see only one side of any question—their own. Opposition simply makes them more determined. They often do things, not because they enjoy doing them or want to do them, but because they have been told they must not do them.

The angle at which the thumb joins the palm has a direct bearing on the sense of justice. When it lies close to the palm, forming an acute angle, it indicates a conventional nature which believes that things as they exist, are right. Such a person will make little effort to look below the surface. He will pay his debts but he will not scruple to gain advantage from the ill-fortune of another.

The more nearly the thumb forms a right angle with the palm, the more idealistic the sense of justice. Persons with a thumb that lies practically at right angles to the palm, are just, not only in money matters, but in more intangible things also. Such a person is careful to do justice even in his thoughts. He will always try to put the best possible construction on the acts and sayings of others.

When the angle is wider than a true right angle, it carries with it a kind of sentimentality which defeats real justice. Persons with such a hand would pardon a criminal

28 PALMISTRY FOR PLEASURE

on the grounds that his inheritance or his environment was at fault. They would fail utterly to realize that in leaving such a criminal at large they were endangering the rights of persons who have been law-abiding in spite of their inheritance and environment.

The joints of the thumb divide it into three parts, or phalanges, to use the language of Palmistry. The first, or nail phalange, indicates *Will*. The second phalange indicates *Reason*. The third indicates *Love*.

When the first and second phalanges are equal in length it indicates a good balance between the strength of the will and the keenness of the judgment.

When the first phalange is much the longer, it shows a nature which wants what it wants regardless of whether it is good for the individual or for society at large. But since judgment is weak, the wrong method is used, and the consequences are often just the opposite of those desired.

If this first phalange is thick and clubbed-shape, it indicates that the person will resort to violence, if necessary, in attaining his ends. Such persons have violent tempers, and never succeed in getting them completely under control as long as they live.

When the second phalange of the thumb is longer than the first, it indicates a person who can think clearly and logically but lacks the determination and concentration of effort necessary to put his best thoughts into action. Persons with this kind of thumb

are very unhappy. They can never understand the success of others. They realize the superiority of their own minds, but they seldom realize that the weakness of their wills have handicapped them. They are inclined to believe that their failure is due to social injustice, or Fate, or to the jealous interference of far less gifted persons.

Sometimes the second phalange instead of being straight has a cut-away appearance. This is the "waisted" thumb. It is an unfailing indication of tact and ability to understand the point of view of other persons. Salesmen and others whose business success depends upon their ability to persuade others to action, often find this "waisted" thumb a great drawback at first. It makes them inclined to accept the reasons which a prospect gives for turning down their proposition and discouragement quickly follows. As soon as they learn to distinguish between real objections and mere pretexts, their ability to see the point of view of the person to whom they are talking becomes a great asset. It enables them to dispose of objections tactfully and sympathetically and completely. Many super-salesmen have this "waisted" thumb.

The third phalange of the thumb forms the outside boundary of the Mount of Venus and will be discussed later with the mounts of the hand.

28 PALMISTRY FOR PLEASURE

on the grounds that his inheritance or his environment was at fault. They would fail utterly to realize that in leaving such a criminal at large they were endangering the rights of persons who have been law-abiding in spite of their inheritance and environment.

The joints of the thumb divide it into three parts, or phalanges, to use the language of Palmistry. The first, or nail phalange, indicates *Will*. The second phalange indicates *Reason*. The third indicates *Love*.

When the first and second phalanges are equal in length it indicates a good balance between the strength of the will and the keenness of the judgment.

When the first phalange is much the longer, it shows a nature which wants what it wants regardless of whether it is good for the individual or for society at large. But since judgment is weak, the wrong method is used, and the consequences are often just the opposite of those desired.

If this first phalange is thick and clubbed-shape, it indicates that the person will resort to violence, if necessary, in attaining his ends. Such persons have violent tempers, and never succeed in getting them completely under control as long as they live.

When the second phalange of the thumb is longer than the first, it indicates a person who can think clearly and logically but lacks the determination and concentration of effort necessary to put his best thoughts into action. Persons with this kind of thumb

are very unhappy. They can never understand the success of others. They realize the superiority of their own minds, but they seldom realize that the weakness of their wills have handicapped them. They are inclined to believe that their failure is due to social injustice, or Fate, or to the jealous interference of far less gifted persons.

Sometimes the second phalange instead of being straight has a cut-away appearance. This is the "waisted" thumb. It is an unfailing indication of tact and ability to understand the point of view of other persons. Salesmen and others whose business success depends upon their ability to persuade others to action, often find this "waisted" thumb a great drawback at first. It makes them inclined to accept the reasons which a prospect gives for turning down their proposition and discouragement quickly follows. As soon as they learn to distinguish between real objections and mere pretexts, their ability to see the point of view of the person to whom they are talking becomes a great asset. It enables them to dispose of objections tactfully and sympathetically and completely. Many super-salesmen have this "waisted" thumb.

The third phalange of the thumb forms the outside boundary of the Mount of Venus and will be discussed later with the mounts of the hand.

CHAPTER V

THE FINGERS AND THE NAILS

IN fiction you often read of hands "knotted with toil." In real life you never find such hands. The nearest approach to it is the kind of knot which comes from rheumatism. But this is easily distinguished from the naturally knotted finger.

Knotted fingers indicate mental capacity especially the ability to analyse a subject and arrive at a correct conclusion. Persons with knotted fingers often fuss and fret over little things, but they always rise splendidly to emergencies.

When the knot separates the first and second phalanges, it indicates the power to analyse theories and other intangible things. The knot that separates the second and third phalanges indicates the power to analyse people and things. The hostess famed for charming hospitality invariably has this development.

SMOOTH FINGERS

Persons with smooth fingers are much more impulsive than those whose fingers are knotted. They often mistake their own

intuitions for proven truth. They act rashly without thinking a subject through and are sometimes surprised to find that their acts have brought about just the situation they wanted above all others to avoid. Ordinarily they do not stop to think how their acts will affect others. This often earns them the reputation for being callous and self-seeking. They take violent prejudices for or against things, and often refuse to change their minds, even when objections are presented with the utmost skill and logic.

It is a great mistake to try to argue with persons whose fingers are smooth. Convince them by some dramatic demonstration. Guide them indirectly through their pride or affections. Or, let them make their mistakes and learn from their own experiences.

LENGTH OF FINGERS

The length of fingers is measured from the centre of the knuckle to the tip of the finger. Persons with short fingers are interested only in results. Persons with long fingers are interested in the process by which results are attained. You can see that there are advantages on both sides.

Long fingers indicate a love of detail, whether in dress, in decoration, in work or in dogma. When the fingers are excessively long, as on hands of the pure Psychic type,

32 PALMISTRY FOR PLEASURE

they indicate a person so entangled in ideas that he cannot find his way out of the maze and, accordingly, can never act to advantage.

Short fingers indicate the power to look at things as a whole. With a good thumb, a long first finger, and a good Head Line, short fingers show an exceptional capacity for executive work. However, many splendid executives have long, knotted fingers. They first learn the detail of their work and later acquire the ability to look at the job as a whole. Such men usually have great success in training their subordinates, whereas the man with short fingers usually selects men who have been trained in some other organization.

THICKNESS OF FINGERS

Fingers that are thick and puffy at the base betray the person who considers his own comfort above the good of others. These fingers also indicate an exaggerated interest in the pleasures of the table.

Fingers that are "waisted" at the base show a person with unusual consideration for the feelings and rights of others. Such a person is quite fastidious about food and about the way it is served. For instance, the quality of the china, linen and silver will be of more interest to him than the quantity of the food.

NAMES OF THE FINGERS

The fingers are named after the Gods of Roman mythology. The first, or index finger, is called Jupiter. The second finger is called Saturn. The third is Apollo and the fourth, Mercury.

When the hand is held palm upward in a normal relaxed position, the traits indicated by the finger which is most prominent, will show which traits dominate the character.

If all the fingers incline toward Jupiter, ambition will be the outstanding characteristic.

If all the fingers incline toward Saturn, the whole personality will be coloured by a deep melancholy. This sometimes indicates a morbid desire to be different from others, even though the difference is a distinct detriment to prosperity and happiness.

If Apollo is the dominant finger, desire for celebrity in art or science, or some other field will be the mainspring of conduct.

When all the fingers incline toward Mercury, it indicates unusual business ability.

SPACES BETWEEN THE FINGERS

The natural spacing between the fingers is also significant. As a rule this is somewhat difficult to determine because self-consciousness on the part of the person whose hand

34 PALMISTRY FOR PLEASURE

you are reading will usually cause him to hold the fingers close together, or equally spaced apart. In order to determine what the natural spacing is, ask him to place his elbow on a table and his right hand on his shoulder. Then ask him to drop his hand limply from his shoulder. Usually you will find that the spacing is not even.

A wide space between Jupiter and Saturn indicates independence of thought.

A wide space between Saturn and Apollo indicates independence of circumstances.

A wide space between Apollo and Mercury indicates independence of action.

In the rare cases where all the fingers are straight and equally spaced, it indicates an unusually well-balanced nature with great likelihood of success in whatever line of endeavour is chosen.

THE FINGER OF JUPITER

When the Finger of Jupiter extends to the base of the nail of the Finger of Saturn, it indicates love of power and desire to rule. Successful executives nearly always have this formation.

On some hands the Finger of Jupiter is as long as the finger of Saturn. This indicates extreme egotism and desire to tyrannize over others. When this finger is crooked, it indicates a tendency to dominate others by unfair means.

THE FINGERS AND NAILS 35

A short Finger of Jupiter indicates a dislike of responsibility.

THE FINGER OF SATURN

When the Finger of Saturn is very much longer than the fingers to each side, it shows a morbid nature.

When this finger is very short in comparison to the fingers to each side, it indicates frivolity.

A crooked Finger of Saturn indicates a person who walks through life with a perpetual chip on his shoulder, literally expecting to be persecuted by all he meets.

THE FINGER OF APOLLO

When the Apollo Finger is long it shows a desire for celebrity, especially in art or science.

If it is excessively long, it indicates a craving for notoriety.

When short, it betokens a sincere dislike of publicity.

THE FINGER OF MERCURY

The Finger of Mercury holds the balance of power. When long, it shows ability to exploit one's own talent and the talent of others for business purposes.

36 PALMISTRY FOR PLEASURE

When it is extremely long, reaching past the base of the nail of the Finger of Apollo, it indicates hypocrisy.

A very short Finger of Mercury shows an inability to capitalize one's talent to the fullest extent and an almost morbid unwillingness to profit unfairly by the talents of another.

SETTING OF FINGERS

Fingers set evenly on a line indicate success. Any finger that is set low in comparison with the others is reduced in the amount of influence it exerts over the personality.

For instance, if the Finger of Jupiter is set low, it indicates lack of social talent which must be overcome before ambition can be realized.

When the Finger of Apollo is set low, it means that there is not sufficient artistic talent to make a successful living through the fine arts.

When the Finger of Mercury is set low it means that there is too profound a love of beauty to permit a complete concentration upon the making of money. On Conic and Psychic hands the Finger of Mercury is always set low, and sometimes also the Finger of Apollo.

The Finger of Saturn is practically never set low.

NAILS

Normal nails occupy one-half of the first phalange of the finger. The normal half moon is one-fifth of the proportion of the whole nail.

Persons with nails shorter than average are usually good critics. They love arguments and generally come off well in debates. They have sharp tempers, but frequently they keep their tempers under such good control that even close associates scarcely suspect their existence. Nails that are broader than they are long indicate a tendency to pick a quarrel on the slightest pretext.

When the short nail is square at the base it often indicates a revengeful disposition.

Persons with long nails are usually not so robust as those whose nails are shorter. In fact, on the same person's hand, the nails will lengthen perceptibly after a nervous strain and become somewhat shorter after a prolonged rest. In this way nails can be used as barometers of nervous energy.

Persons with long nails are usually calmer and gentler than those whose nails are short.

Wedge-shaped nails indicate great sensitiveness of spirit. They are often found on hands which have the *entwined* Head and Life Lines (Page 56) and are serious handicaps unless an effort is made to overcome their effect.

38 PALMISTRY FOR PLEASURE

Square nails, disproportionately large, indicate a cold, self-centred disposition.

Almond-shaped nails, so much admired in poetry, indicate a gentle disposition without a great deal of forcefulness or perception.

Nails delicately rounded at the base indicate an even, considerate, and appreciative disposition.

The little white spots which sometimes appear on nails are caused by nervous strain.

CHAPTER VI

THE MOUNTS

THE little cushion-like developments found at the base of the fingers and along the edge of the hand are called mounts. They indicate inherited traits. These mounts remain unchanged throughout life. They are unaffected by exercise, labour or indolence.

THE MOUNT OF JUPITER (AMBITION AND PRIDE)

The mount at the base of the finger of Jupiter, when symmetrically developed, indicates enthusiasm, self-respect, and ambition.

When this mount is excessively developed, it indicates a tyrannical exercise of power.

When the Mount of Jupiter is absent, it shows lack of self-confidence and ambition.

When the Mount of Jupiter is developed towards Saturn it indicates a talent for co-operation. A person with this formation will not be dominated by personal ambition, but ambition for the family, the group, the faction, or the cause with which he is identified. An intensely ambitious man

40 PALMISTRY FOR PLEASURE

should always choose a wife with this sign for she will not only be in complete sympathy with his ambitions, she will smooth out many small difficulties that impede his progress.

THE MOUNT OF SATURN (MELANCHOLY AND FATALITY)

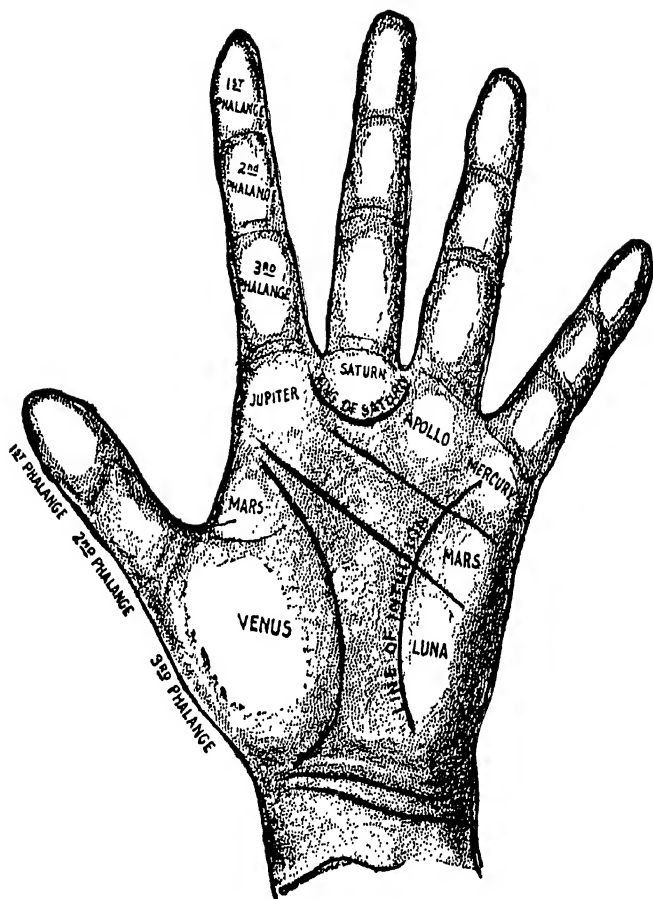
The mount at the base of the Finger of Saturn, when symmetrically developed, denotes a prudent, earnest nature, inclined to look reality in the face.

When the Mount of Saturn is developed in excess it indicates a love of solitude and a tendency to look on the sombre side of things.

When the Mount of Saturn is entirely lacking, it shows an inability to take life seriously.

When this mount leans less toward Jupiter it gives solemnity to ambition. Social reformers often have this formation.

When the Mount of Saturn is developed towards Apollo, it lessens morbidity. Persons with this formation look on the seriousness of life as part of an artistic plan which uses contrast to make the world seem more wonderful. According to this way of looking at life, without sorrow and danger and pain, their opposites could not be nearly so keenly appreciated.



THE MOUNTS

THE MOUNT OF APOLLO (ART
AND SCIENCE)

When the mount at the base of the Finger of Apollo is well developed, it indicates keen appreciation of beauty but does not necessarily denote creative talent.

When the Mount of Apollo is developed excessively, it indicates a tendency to pose, a love of flattery and a desire for publicity. Often whole families will have this development and each member will act as a press agent for all the others. They explain one another's opinions, plans and activities as though they formed the world's most important news.

When the Mount of Apollo is absent it denotes an extreme distaste for publicity. This sign also runs in whole families, making all the members very clannish and very dependent upon one another for sympathy and understanding. These persons are very secretive. They never discuss one another outside of the family circle and to be "talked about" seems to them the worst possible fate. Even when the talk is kind and complimentary, they are still distrustful and uncomfortable.

When the Mount of Apollo leans toward the Mount of Mercury, it shows a talent for making money in connection with art or science.

THE MOUNT OF MERCURY (BUSINESS
AND MONEY)

When the mount at the base of the Finger of Mercury is lacking, it shows the lack of a sense of humour.

When the Mount of Mercury is normally developed it shows eloquence, business insight, and dramatic appreciation.

When the mounts of Mercury and Apollo seem to run together without any break, it shows a blending of art, science and business. A person with such a mount will make the routine of every-day living as beautiful and artistic as possible. He likes little ceremonies and formal courtesies. He enjoys his after-dinner coffee more if it is poured from a beautiful coffee-pot into a fragile cup. He dislikes makeshifts. He would rather do without a piano than own a poor one. He will buy excellent clothes and wear them until they are threadbare rather than buy cheaper clothes of inferior quality and renew them oftener.

When the Mount of Mercury slopes toward Apollo it indicates a person whose life must be associated with artistic things. Such a man will make his living through channels directly associated with the fine arts, if possible—failing that, he will choose the applied arts. This does not necessarily mean that he will produce the art—he is much more likely to sell it, or collect it, or appraise it, or restore it, or criticise it.

44 PALMISTRY FOR PLEASURE

When the Mount of Mercury slopes toward the outside of the hand, it indicates splendid talent for making money.

THE MOUNT OF VENUS

The mount situated at the base of the thumb is called the Mount of Venus. When this mount is normally developed, it indicates a warm-hearted, affectionate, lovable nature.

When the Mount of Venus is slightly over-developed it indicates a love of luxury and of physical beauty. A person with such a mount is actuated by the old Platonic theory of Beauty. He believes that beauty is the outward and visible sign of virtue and truth. He always falls in love at first sight and finds it hard to believe that the object of his affection has a single earthly defect. If, as often happens, the affair turns out unhappily, he is bitterly resentful and seems to feel that nature has betrayed him. Nor does experience teach him. He makes the same mistake over and over again. Of course, there are women who have not only great beauty but also noble characters. When one of these mates with a man whose Mount of Venus is somewhat over-developed, it makes for life-long happiness. This over-development of the Mount of Venus is not confined to men. Many women have it. Often you will find that such a woman sticks to her handsome rascal of a husband through all

sorts of privation and abuse. Beauty makes such a difference to her that she will suffer extreme unhappiness for it, if need be.

When the Mount of Venus is greatly overdeveloped it denotes a violent attraction toward the opposite sex. Where the qualities of will and judgment and fair play, as shown by the thumb and Head Line, are well marked, no harm comes from this exaggerated attraction. Instead it often becomes the driving force which makes a man achieve wealth and reputation in order that he may give the mate of his choice all the material pleasures she longs for. Such a man expects his wife to be content with these material symbols of love. He can seldom make pretty speeches and he rarely shows the tender insight and understanding of a really romantic lover.

When the qualities of will, judgment, and fair play are not developed, this exaggerated Mount of Venus is a most unfortunate sign. It indicates a nature that is sensual, fickle and completely inconsiderate of the feelings and rights of others.

When the Mount of Venus is poorly developed, it indicates a rather cold, critical nature. Here again, will, judgment and sense of justice, as shown by the thumb and Head Line, are of utmost importance in arriving at an accurate estimate of character. When these qualities are well developed, the person will often make up in affection and kindness what he lacks in intensity of passion.

46 PALMISTRY FOR PLEASURE

His cool head will save him much of the sorrow which comes from impulsive, ill-considered actions. He will be able to judge how his acts will affect others and in judging the motives and actions of others, he will often be a more merciful judge than the man or woman of more passionate nature.

When, however, this poorly developed Mount of Venus is accompanied by a weak will, poor judgment and rudimentary sense of justice, it indicates a cold, calculating, narrow-minded, unsympathetic nature.

THE MOUNTS OF MARS (COURAGE)

There are two Mounts of Mars: one lies inside the Life Line, just below the Mount of Jupiter and above the Mount of Venus, indicating physical courage; the other lies on the opposite side of the hand, under the Mount of Mercury and above the Mount of Luna, indicating moral courage.

When Mars under Jupiter is poorly developed it denotes physical cowardice. When this mount is over-developed, it shows a quarrelsome nature.

When Mars under Mercury is poorly developed it shows a lack of the courage of one's convictions. When this mount is over-developed, it indicates a quixotic nature, which is always ready to champion the cause of another.

Ideally, these two Mounts of Mars should

be developed to the same degree. Otherwise one finds the person with great physical courage, who lacks the urge to use his influence for right and justice. Or, one finds the person with the courage of his convictions who is totally unequipped to fight for them.

When, in addition to the poorly developed Mount of Mars under Mercury, the sense of justice is also lacking, it is an unfailing sign of the bully who will intimidate others by physical force but breaks down weakly in the face of true courage.

THE MOUNT OF LUNA (IMAGINATION)

The mount that lies at the edge of the hand, directly across from the Mount of Venus, is called the Mount of Luna. The normally developed Mount of Luna indicates a well-developed imagination, a love of natural scenery, a love of travel, a love of poetry and of imaginative literature.

When the Mount of Luna is over-developed it indicates a person who has difficulty in dealing with reality, because his over-active imagination distorts all the facts. Such a person can invest even the most depressing and sordid surroundings with imaginative beauty. This is one of the greatest dangers of an over-developed Mount of Luna. So often it is easier to reconcile oneself to an unfortunate situation than it is to exert one's efforts to better it. A good Head Line does

48 PALMISTRY FOR PLEASURE

much to overcome the dangers of the over-developed Mount of Luna. In some cases it enables one to capitalize this vivid imagination.

When the Mount of Luna is hard as well as high, it shows a vivid imagination put to practical use. This is even more pronounced, if the fingers are set well apart.

When the Mount of Luna is poorly developed, it indicates a dull literal minded person, who finds it hard to understand things unless they can be perceived by his senses, or learned by experience.

When the Mount of Luna has a marked development toward the wrist it indicates occult power.

CHAPTER VII

THE LINES AND THEIR FORMATION

THERE are five major lines on the palm. (Page 50). They are :

I. The Life Line, which encircles the Mount of Venus.

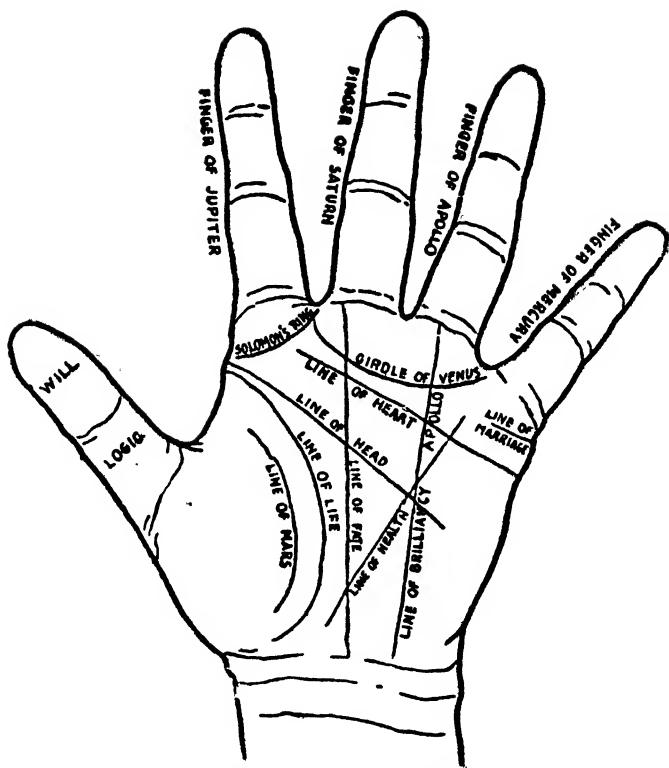
II. The Head Line, which crosses the hand just above the beginning of the Life Line.

III. The Heart Line, which crosses the hand at the base of the mounts of Saturn, Apollo and Mercury, roughly paralleling the Head Line.

IV. The Fate Line, which rises from the wrist and runs to the Mount of Saturn.

V. The Marriage Line, which crosses the Mount of Mercury horizontally.

You will find it easier to get these lines and their meaning firmly fixed in your memory if you will identify them carefully on your own palm and on the palms of half a dozen other persons before you proceed to study the lesser lines of the hands. The five major lines are found on every palm with a few very rare exceptions, which will be discussed later.



THE LINES OF THE HAND

Any or all of the seven minor lines may be missing (Page 50). They are :

I. The Girdle of Venus, which usually encircles the Mounts of Saturn and Apollo.

II. The Line of Mars, which rises on the Mount of Mars under Jupiter and encircles the base of the thumb, lying entirely within the Life Line.

III. The Health Line, which starts from the Mount of Mercury and runs down the hand toward the Life Line.

IV. The Line of Brilliancy, which rises near the wrist and ascends toward the Mount of Apollo.

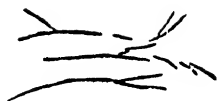
V. The Line of Intuition, which forms a semi-circle from the Mount of Mercury to the Mount of Luna (Page 41).

VI. The Ring of Solomon, which encircles the base of the Finger of Jupiter.

VII. The Ring of Saturn, which encircles the base of the finger of Saturn (Page 41).

FORMATION OF THE LINES

The lines on some hands are clear, well-marked, and free from all breaks and irregularities. On other hands the lines are wavy, broken, chained, islanded, forked, tasselled, etc. Since these variations have a definite



FORKED LINES



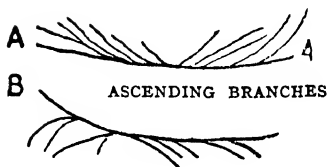
SISTER LINE



ISLANDS

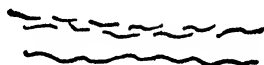


TASSELS

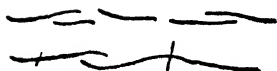


ASCENDING BRANCHES

DESCENDING BRANCHES



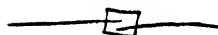
WAVY LINES



BROKEN LINES



CHAIN



SQUARE MENDING BREAK

THE LINE FORMATIONS

significance, diagrams are given on Page 52 to make identification easy.

The Sister-line is a very fine line found running parallel to the Life Line or to the Head Line. It increases the force of the line which it accompanies. For instance, if there is a break in the Life Line, a Sister-line passing this break acts as a repair line, either lessening or altogether preventing the danger which is represented by the break.

A Fork at the end or beginning of any line also increases the force of the line.

Ascending Branches accentuate the power of any line from which they rise.

Descending Branches diminish the power of the line from which they run.

A Tassel is a sign of weakness. It is most often found at the end of the Life Line and indicates prolonged ill health during the closing years of life.

A Chained formation also denotes weakness, except in the case of the Heart Line, where it indicates an affectionate nature, capable of great friendship, as well as love.

Wavy lines are invariably a sign of weakness.

An Island on any line indicates some kind of interference with that line.

A definite Break in a line indicates a crisis of some sort. On the Heart Line a break indicates a broken engagement. On the Head Line it indicates an illness which temporarily incapacitates the brain, as, for instance, high fever, coma, or unconsciousness from an

accident. On the Life Line also, a break indicates a critical illness, though not necessarily one in which the head is involved.

A Square is sometimes found on a line at the point where a Break occurs. This is a preservation sign and indicates that a disaster will be averted through some dramatic happening. For instance, some unforeseen occurrence will cause a person to miss a train or a ship. He will be excessively annoyed until he learns that there was a wreck. Or he may change some long established habit and thereby miss death from an explosion, or falling building, or earthquake.

A network of tiny lines running aimlessly in all directions indicates an impressionable, high-strung temperament. This is seldom found on any except Conic hands or Psychic hands. Accordingly, in the rare cases where it is found on Square or Spatulate hands, these traits are greatly intensified.

CHAPTER VIII

THE LIFE LINE

THE Line of Life, which encircles the Mount of Venus, shows vitality, length of life, and the influence of relatives, friends, and sometimes of enemies.

When this line is long and clearly-defined without irregularities, it indicates robust health. When it is chained or wavy it shows a delicate constitution. By means of sensible care, however, such a person often manages to enjoy better general health than one who abuses a naturally fine constitution.

A break on the Life Line shows that a serious illness is threatened. A Square mending such a break indicates that the illness will not end fatally. When the two ends of the break overlap, especially if the lower one starts closer to the thumb than the upper one, there is a fifty-fifty chance of recovery from a serious illness or accident. I found just such a break on the hand of one of my friends, and watched with considerable concern, as she neared the age when the crisis was due. Her general health was excellent. One night when a slight attack of indigestion prevented her from sleeping, she went to the medicine cabinet and took what she supposed was bi-carbonate of soda. She

56 PALMISTRY FOR PLEASURE

was mistaken. It was poison, and for days her life hung in balance. At last the tide of illness turned, and she made an uneventful recovery.

When the upper branch of the Life Line turns back on to the Mount of Venus, even if the second part of the line starts before the first leaves off, the chances for recovery are not so good. But even in such a case there is no need for despair. Modern surgery and medicine are performing miracles every day.

It is the height of folly and unkindness to predict the death of any person, no matter how clearly you think you see it defined.

When a Sister-line accompanies the Life Line through most of its course, it indicates splendid stamina in spite of some particular constitutional weakness and acts as a repair line where breaks in the Life Line occur.

Normally, the Life Line and the Head Line start from the same point at the side of the hand, but quickly separate. This gives a good balance between impulse and reason. When the Life Line and Head Line are closely entwined under the entire width of the Mount of Jupiter it indicates a very sensitive nature. When the Head Line is weak and the thumb poorly formed, such an entwining of Life Line and Head Line amounts to an almost insurmountable obstacle to success and happiness. Fortunately this linking of Life Line and Head Line is most often found accompanied by a good Head Line and a will of at least average strength. In this case,

though the person never outgrows his sensitiveness entirely, he often manages to develop enough self-confidence and self-reliance so that he is not unduly handicapped. His extreme sensitiveness, by giving him an insight into the feelings of others, often enables him to become a companion of great charm.

This close linking of Life Line and Head Line is sometimes found on the hands of extremely successful business men. It enables them to "sense" attitudes and feelings of others. Sales managers and others who are concerned with inspiring men to work together in harmony and effectiveness, are often able to achieve apparent miracles because of their "aliveness" to the feelings of others which this closely entwined formation gives them.

When the Life Line and Head Line do not touch at all, but are separated from the very beginning by a small space, it indicates a self-assertive, self-confident nature. On a hand where the thumb and Head Line show firm will and good judgment, this is a most fortunate sign. A person with such a hand is energetic, enthusiastic, confident and reliant. He will never exaggerate the difficulty of the problems he must work out, but will set confidently about their best solution. By his very attitude, he overcomes half his obstacles before he attacks them. He actually likes problems, and his chief danger lies in becoming bored with routine, and in consequence, careless of detail. To be happy,

he must have work that calls out the whole of his ability and keeps him on tiptoe.

When the Life Line and the Head Line are separated by a wide space, it indicates a much more daring nature. When the hand is flabby ; the thumb, poorly formed ; and the Head Line, weak ; such a spacing of the Life Line and Head Line is most unfortunate. This is the indication of the gambler who loves uncertainty, and is never happy except when he is taking tremendous risks.

When the palm is firm ; the judgment, clear ; and the will, strong ; this spacing of the Life Line and Head Line indicates a person who will make a brilliant success at hazardous undertakings.

Sometimes, instead of starting from the side of the hand, the Life Line starts from the Mount of Jupiter. This indicates that ambition is the dominant motive from the very earliest childhood. From the cradle onward, such a person will yearn to excel all others. With a firm will to back up his desires, he is certain of a large measure of success.

Little hair-lines dropping from the Life Line indicate lowered vitality at the age indicated by their position on the Life Line. Most often they appear at the very end of the Life Line, showing a gradual breaking down of the constitution.

Lines that rise from the Life Line indicate improved health and improved efficiency in all things undertaken.

When a branch, rising from the Life Line runs up to the Mount of Jupiter, it marks the beginning of the achievement of an ambition which will colour the success of the whole life. This is often found at the point of the Life Line which corresponds to the time when a young man or woman goes to college or technical school.

If a line rising from the Life Line follows beside the Fate Line and ends on the Mount of Saturn it denotes a great improvement in worldly position by reason of one's own determined efforts. If this line rising from the Life Line is separated by a considerable space from the Fate Line, it indicates two careers, or, one career and an important side-line which may come in time to supplant the original career.

If a branch rising from the Life Line rises to the Mount of Apollo, it marks a big step forward in a career of science or art.

If a branch from the Life Line crosses to the Mount of Mercury, it promises great success in whatever undertaking lies nearest the heart. This line indicates an improvement in fortunes by reason of luck rather than effort.

When a branch descends from the Life Line toward the Mount of Luna it indicates a restless nature that craves change and excitement. If the will is strong and the judgment is good, this longing for excitement will be gratified by travel, or by sport, or by work which constantly calls for adjustment to new

conditions. In less fortunate hands, this line often means that narcotic or alcoholic stimulants will be used in an effort to satisfy this insistent desire for excitement.

Lines from the Mount of Venus, which run into the Life Line, show the influence of relatives and close friends. In some hands these little lines show throughout the whole course of the Life Line. This means a life-long reliance on the judgment of others. Even when separated from relatives and friends, a person with such a line formation will act in accordance with the standards which they have imposed upon him. He has such need for approval of others that he will sacrifice his own wishes in order to be in harmony with those he admires.

In some hands these influence lines from the Mount of Venus stop very early, showing that sometimes, even at twelve or fourteen, independence of judgment has been achieved. This does not mean that a person with such a hand will necessarily go about shocking and opposing his family and friends. It simply means that he will not accept their ideas and standards until he has examined them and found them good.

Sometimes these influence lines from the Mount of Venus, instead of merely touching the Life Line, cut all the way through it. This indicates a much more serious opposition. When there are many such lines, a stormy existence is forecast. When these lines cross both the Life Line and the Fate Line, they

indicate clashes in business and interference with one's financial interests.

When the influence lines cross both the Life Line and the Head Line they indicate that some person or book has deeply influenced one's outlook on life.

When these influence lines cross both the Life Line and the Line of Brilliancy, they indicate that an attempt will be made to ruin one's life by scandal.

When the Heart Line is cut by these influence lines from the Mount of Venus, it indicates interference with one's deepest affections.

When these lines run clear to the Mount of Mercury and cut the Marriage Line, it indicates a domestic scandal, which will probably end in divorce.

When the Life Line runs out well toward the centre of the hand it is an indication of robust health and long life. A Life Line which lies closer to the Mount of Venus, being shorter, indicates a shorter life.

Time can be measured on the Life Line by following the Chart on Page 98.

CHAPTER IX

THE HEAD LINE

THE Head Line indicates mental capacity. The usual place for the Head Line to start is from the side of the hand at the same point from which the Life Line starts. This insures a good balance between action and thought.

When the Head Line rises from the side of the Mount of Jupiter and is separated from the Life Line by a space it indicates greater daring, enthusiasm, self-confidence, and love of excitement. Just the opposite is true when the Head Line starts from the Mount of Mars inside the Life Line. A person with this formation is continually crossing bridges before he comes to them. He is so afraid of making mistakes and calling down criticism upon his head that he never accomplishes anything at all. He spends his time making up good alibis to use in case of failure, instead of energetically overcoming obstacles and making certain of success. Turn back to Page 56 and re-read what is written about the entwined Head and Life Lines.

When the Head Line is straight and even it indicates a practical nature with a keen appreciation of material things.

When the Head Line goes straight for half

its length and then curves gently downward it indicates a fine balance between common sense and imagination. A person with such a Head Line is able to weigh immediate benefits against more remote benefits and choose wisely between them. He uses his imagination to illumine even the commonplace things of life; he learns to extract many little pleasures from sources that are ordinarily overlooked.

When the Head Line has a slight slope from the very beginning, it indicates more imagination and less common-sense. Persons with such hands are usually subject to fits of depression in which the struggle for happiness seems quite out of proportion to the rewards.

When the Head Line is very much curved it indicates a romantic nature in frequent conflict between the world of reality and the world of dreams.

When the Head Line lies straight across the hand from side to side, it indicates great intellectual force which is usually employed for selfish ends.

When the Head Line runs straight part of the way and then curves up toward the Heart Line, it indicates an unusual talent for making money, especially in capitalizing the talents of others.

When the Head Line is short it indicates a rather obtuse person interested only in material things.

A double Head Line indicates tremendous success.

64 PALMISTRY FOR PLEASURE.

A chained Head Line indicates inconstancy of purpose and inability to think straight.

Islands on the Head Line are sometimes signs of hysterical thinking and sometimes the sign of illnesses or accidents in which the mind is temporarily incapacitated. If the hand is flabby and the thumb is badly formed, the islands indicate hysteria. If the hand is firm and thumb is well-founded, the islands indicate an accidental incapacity.

When the space between the Head Line and the Heart Line is narrow it indicates a person of narrow outlook and narrow sympathies. In the hand of a religious bigot this space is always narrow. Conversely, in the hand of a philosopher, this space is wide showing his tolerance even toward the things which he does not understand.

When this space grows narrower under the Mount of Apollo, it indicates an intense anxiety to safeguard one's reputation.

When this space grows wider under the Mount of Apollo than under the Mount of Saturn, it indicates a more personal standard of values and an inclination to go one's own way and let the world think what it will, so long as conscience is clear.

When this space is unmarked by lines, it indicates a calm, even temperament. When, on the contrary, it is marked by many little lines it means just the opposite. It indicates a sensitive nature that must cope with innumerable vexations. The only salvation for a person with such markings is to find some

central purpose in life and pursue it with such intensity that there is no time to be annoyed by minor grievances.

Ordinarily the straight Head Line is found on the Square hand. The Head Line, which starts straight and then curves slightly, is characteristic of the Spatulate hand. The slightly sloping Head Line is usually found on the Conic hand. The extremely sloping Head Line belongs to the Psychic type. (Turn back to Chapter II and study the differences in the diagrams). It is always significant when one type of hand has a Head Line which is characteristic of another type. For instance, a Square hand with a sloping Head Line will be capable of fine imaginative work. Some of the most successful artists, writers and musicians have this combination. It gives them a splendid practical foundation for their imaginative genius to build upon.

When the Head Line on a Spatulate hand slopes extremely, inventiveness and originality are greatly increased and to this is added much of the artistry characteristic of the Conic hand. For instance, a surgeon with Spatulate hand and extremely sloping Head Line will not only perfect his own skill to an almost miraculous degree, he is also very likely to design new instruments which will help less gifted men to become more skilful. A photographer with this formation is capable of becoming as fine an artist as a portrait or landscape painter. He, too, is almost certain to make improvements in

lighting equipment and other mechanical contrivances in order to make his photographs more beautiful.

When on the contrary, the Spatulate hand has a straight Head Line it indicates a cramping of his inventive talents. A person with this formation is usually restless and dissatisfied. He does not like things as they are, but he does not know where to start in to change them for the better.

When the Conic hand, instead of having its characteristic, slightly sloping Head Line, has a straight Head Line, you find the composer who writes successful popular songs, the novelist who produces best sellers, the illustrator who enjoys tremendous popularity by giving the public exactly what it wants. Persons with this type of Head Line know how to make the best business use of artistic talents which may or may not be great. Many of them make their living by some popular application of their art, and for their own pleasure, produce specimens of fine art which have only slight market value.

The straight Head Line is practically never found on the Psychic hand.

CHAPTER X

THE HEART LINE

THE Heart Line runs across the upper part of the hand at the base of the mounts of Saturn, Apollo and Mercury. The point from which the Heart Line rises is of deep significance in reading character.

When the Heart Line rises from the centre of the Mount of Jupiter, it indicates a capacity for absolute worship of the heart's ideal. Pride plays an important part in such love. Men and women with this formation can never bring themselves to marry beneath them socially. The love affairs of persons with this type of Heart Line are usually few in number but very intense and of long duration.

When the Heart Line rises high on the Mount of Jupiter near the base of the Finger of Jupiter, all of the tendencies mentioned above are intensified. A person with this type of Heart Line lifts his beloved high on a pedestal and expects her to live forever in this inhumanly rarefied atmosphere. He expects nothing less than perfection. Even small faults hurt him keenly. And quite illogically, if his beloved falls from the high altar on which he has placed her, he blames her bitterly, instead of blaming his own

pride. The wife of such a man will, all her life, be hedged in by restrictions. There will be innumerable things which her husband will consider all right when other women do them, but most unbecoming when his wife does them.

When the Heart Line rises from the centre of the Mount of Saturn, it indicates the capacity for a much more passionate attachment. A man or woman with this formation will consider love affairs a very personal matter and choose a mate with far less regard to his or her position in society. Because the affairs of persons with this line formation are so intense they are apt to be much shorter and more numerous than those of persons whose Heart Line starts from the centre of Jupiter.

When the Heart Line starts from the base of the Finger of Saturn, it indicates a person both inconsiderate and sensual in his attachments. This is the Don Juan Heart Line, and should certainly be avoided in a mate.

Sometimes the Heart Line starts between the Fingers of Jupiter and Saturn. This formation makes for happiness in marriage, for it combines the best traits of the other two types, without the intensity of pride or the selfishness of passion. In addition to love, two persons with this type of Heart Line will have a devoted friendship for one another, which will go on ripening through the years after the first flush of romance is far in the past.

When the Heart Line is forked at the beginning, it deepens the capacity for love.

For instance, if one branch of the Heart Line starts between the Fingers of Jupiter and Saturn and the other starts low on Jupiter, a great deal of common sense is combined with one's affection. A person with this type of Heart Line can see the faults of his mate and love her very much in spite of them. He knows that he is not perfect and he suspects that it would be uncomfortable to live with a paragon of all the virtues.

When the Heart Line rises at the outside edge of the hand and runs all the way across the palm it indicates a very jealous disposition that exacts a great deal of attention and waiting upon. A man or woman with this type of Heart Line demands undivided affection and constant proof of it.

When the Heart Line, Head Line and Life Line all rise from the same point it indicates a very selfish nature of extremely strong passions. A person with this line formation, when thoroughly aroused, will stop at nothing to gratify his own desires.

It is a safe generality that the Heart Line which begins low on the hand, indicates a far less happy love life than the Heart Line which rises at the centre of a mount or between the Fingers of Jupiter and Saturn.

When the Heart Line lies low on the hand, close to the Head Line, it means that the heart will constantly interfere with the affairs of the head.

When the Heart Line lies high on the hand, it indicates a strong tendency to be jealous on

70 PALMISTRY FOR PLEASURE

very slight provocation. This goes much farther than jealousy in love affairs. A person with this high-lying Heart Line will begrudge others success and happiness, no matter how much, to an unprejudiced observer, they seem to be deserved. This tendency is still further intensified, if the Head Line also lies higher on the hand than usual, thus narrowing the space between the two lines. This line formation always indicates an envious, uncharitable disposition. Be careful not to confuse this with the Heart Line, which starts high on the hand and then curves across the hand, leaving a generous space for the mounts.

When the Heart Line is chained by many little lines and islands it indicates a rich emotional life. A person with such a line will attract many friends and sweethearts. Fine hair-lines rising from the Heart Line indicate happy attachments. Those that fall away from the Heart Line indicate disappointments and broken friendships.

When the Heart Line is thin and bare of branches, it indicates a cold, self-centred person who considers friendship merely as a means to self-advancement and who will enter marriage for the sake of the improvement in material affairs.

Breaks in the Heart Line indicate disappointments in affection—usually broken engagements. The mount under which the break occurs indicates the cause. When the break occurs under the Mount of Saturn, the

engagement will be dissolved because of conditions over which neither person has any control. Under this heading come differences in religion, ill-health and interference of families. By far the most frequent cause, however, is adverse economic conditions. Many young persons fall in love years before they can afford to marry, and their affections cannot always weather the strain of years of waiting.

When the break occurs under the Mount of Apollo, wounded pride is the cause of the broken engagement. Sometimes the feeling of injury is entirely justified and the broken engagement is then much the best thing for everybody concerned. Far more often it is some very trivial thing that starts the quarrel and both persons live to regret that their mistaken dignity prevented them from patching up their differences while they were still insignificant. It is customary in quarrels of this kind for each to try to outdo the other in unkindness.

When the break occurs under the Mount of Mercury the fault lies not with the person whose hand you are reading but is due to the capricious folly of the other person.

When the Heart Line is entirely absent, it indicates an inability to experience the emotion of love for another person, though a person with a Heart Line absence may experience a strong impersonal, physical attraction for the whole of the other sex. This is intensified if the hand is flabby.

CHAPTER XI

THE FATE LINE

WORLDLY success is marked on the Fate Line. It is interesting to notice how much the Fate Line varies with different types of hands. On Square and Spatulate hands, a short Fate Line usually signifies success as great as that shown by a long, strongly marked Fate Line on Conic or Psychic hands. When you stop to think how much more impressionable and sensitive and unbusiness-like the Conic and Psychic types are, it is quite easy to understand that they require greater effort in order to attain to the same measure of success which the more practical Square and Spatulate types reach with comparative ease.

The Fate Line also shows obstacles in the way of the career ; changes in occupation or fortune, and persons who exert a beneficial or a malign influence upon the career.

When the Fate Line rises from the wrist and runs straight up the palm to the Mount of Saturn, it indicates a high degree of success.

If, however, the Fate Line rises so high on the Mount of Saturn that the Finger of Saturn is cut at its base, it indicates a person who is constantly attempting feats beyond his

powers. He becomes intoxicated with his sense of self-importance and alienates the sympathies of those who have worked with him. Often his own followers bring about his downfall.

When the Fate Line rises to the centre of the Mount of Jupiter, it indicates outstanding success gained through determined, concentrated effort.

When the Line of Fate crosses the Mount of Saturn and ends on the Mount of Jupiter, it indicates that all one's ambitions will be realized.

When a straight, clearly defined Line of Fate is joined by a branch rising from the Mount of Luna, it indicates that some other person will have great influence upon the career. When the influence line, instead of joining the Fate Line, turns and follows the Fate Line to its destination, it indicates success, which comes as the result of marriage with a person who has money.

When the Fate Line rises from the Mount of Venus to the Mount of Saturn, it indicates success that comes through inherited position or through the influential aid of relatives.

When the Fate Line rises from the Life Line, it indicates that success will be won through personal merit in spite of economic or social handicaps.

When the Fate Line rises from the wrist and after following the Life Line for a way, leaves it and rises toward the Mount of Saturn, it indicates that the early years of

74 PALMISTRY FOR PLEASURE

maturity were sacrificed to the wishes of parents or relatives.

When the Fate Line ends abruptly at the Head Line, the career will be hampered by the inability to think clearly.

When the Fate Line ends at the Heart Line, the career will be sacrificed for the sake of the affections.

The higher the point at which the Fate Line starts, the later it will be before effort is marked by success.

A clearly marked Fate Line rising from the Head Line indicates that success will come late in life after years of struggling. Sometimes the Fate Line rises from the Heart Line. This indicates even greater hardships and disappointments, which, however, will be crowned at last by success.

A definite break in the Fate Line indicates a decided change in the career. Often in a woman's hand this break coincides with the time of marriage and shows that domestic responsibilities have replaced her other ambitions. Sometimes there will be another break showing that the original career will be resumed after her domestic cares become lighter.

When after a break in the Fate Line, the second portion of the line starts before the first leaves off, the change which is indicated is one that was eagerly planned for. It usually represents a considerable improvement in fortunes.

Straight lines running parallel to the Fate Line are also indications of good fortune.

An island on the Fate Line indicates misfortune and loss. If the island is formed by an influence line from the Mount of Luna, it indicates misfortune brought about by the person who has been most influential in one's career.

In reckoning dates, the point at which the Fate Line crosses the Head Line is usually estimated at thirty-five and the point at which it crosses the Heart Line, as fifty (Page 98).

The absence of a Fate Line indicates an uneventful life and one in which there is little aspiration toward a successful career.

CHAPTER XII

THE MARRIAGE LINE

THE Line of Marriage runs horizontally across the Mount of Mercury. Love affairs and engagements which do not end in marriage can nearly always be distinguished from marriages because the former are shorter and less clearly marked.

The Marriage Line does not mark the ceremony of marriage, but its influence. For instance, if two persons married; separated without seeing one another again; and lived all their lives as though the ceremony had not taken place, there would probably be no line in the hands of either to indicate that the ceremony had ever taken place. On the contrary, if a love affair lasts many years and exerts a profound and lasting influence on two lives, it will be shown clearly in the hand, whether there was a marriage ceremony or not.

The approximate date of marriage is indicated by the distance above the Heart Line.

When the Marriage Line lies close to the Heart Line the marriage will take place between the sixteenth and the twenty-third birthdays.

Lying near the centre of the Mount of

Mercury, the Marriage Line indicates marriage between the twenty-third and thirtieth birthdays.

Marriage between thirty and forty is indicated when the line lies three-quarters of the way between the Heart Line and the base of the Finger of Mercury. These dates can usually be calculated on the Fate Line also.

The Line of Marriage should be straight and clear without breaks or crosses or islands.

When the Line of Marriage curves down toward the Heart Line, it indicates that one will outlive the person one marries. When there is a small cross on this downward curving Marriage Line, it indicates that the bereavement will be caused by accident or sudden death.

An Island on the Marriage Line indicates great trouble and separation for the space of time the island endures. When the island comes at the end of the Marriage Line, the separation will be permanent.

A divorce or legal separation is indicated by a Marriage Line which slopes down toward the centre of the hand and ends in a fork. This is often accompanied by a fine line which runs across the hand, cutting the Fate Line, Head Line, Heart Line and ending on the Mount of Mercury.

Divorce is also indicated by a line that crosses from the Mount of Venus and touches the Marriage Line. When there is an island on this influence line from the Mount of

78 PALMISTRY FOR PLEASURE

Venus, it indicates that the divorce will be caused by a third person whose own life has been marred by scandal.

A break in the Marriage Line indicates a break in the marriage relationship.

When the Marriage Line is chained or full of Islands, it is a sign that marriage will bring great unhappiness to both persons.

A clearly marked line dropping from the base of the Finger of Mercury and cutting the Marriage Line indicates an almost unsurmountable obstacle which must be overcome before marriage can take place.

When in addition to a straight, clearly marked Marriage Line on the Mount of Mercury, a well-marked influence line follows the Fate Line on the side toward the Life Line, a very happy marriage is indicated.

A wealthy marriage is indicated if an influence line rising near the Fate Line, on the side toward the Mount of Luna, runs beside the Fate Line for a space and then joins it.

When an offshoot from the Marriage Line crosses the Mount of Apollo and joins the Line of Brilliancy, the person one marries will win great distinction.

When the Marriage Line sends an offshoot down the hand, cutting the Line of Brilliancy below the Heart Line, it indicates marriage with a person whose social position is far inferior to one's own.

Sometimes the Marriage Line curves upward toward the base of the Finger of Mercury. The

person who has this formation is very unlikely to marry.

When the Marriage Line is cut by the Girdle of Venus, the formation is called the Old Maid's Sign. Men, as well as women, have this mark. It indicates a fussy, contentious disposition. Persons with this mark are constantly complaining and nagging. They should never marry, for they are temperamentally unsuited to domestic life and wretchedness for both persons is always the outcome.

Other signs affecting love and marriage are discussed in the chapter on Mating.

CHAPTER XIII

THE MINOR LINES

NO hand ever has all of the minor lines. Indeed, you may find some palms which have none of them. Their presence enables you to distinguish subtle shades of differences in personalities. Like the shadows in a drawing they throw the design into sharper relief. The minor lines are shown on Pages 41 and 50.

THE GIRDLE OF VENUS

The semi-circular line which rises between the Fingers of Jupiter and Saturn and ends between the Fingers of Apollo and Mercury, is called the Girdle of Venus. It indicates a sensitive, high-strung temperament, on the heights one day, in the depths the next. When the Girdle of Venus is unbroken, the tendency towards despondency is so strong that a happy, successful career is rarely possible.

Breaks in this line weaken the force of the extremes of elation and despondency. A person with this formation has a rich emotional nature and is capable of fine

creative work, if the Head Line and the thumb show clear thinking and determination.

When instead of ending between the Fingers of Apollo and Saturn, the Girdle of Venus runs over the side of the hand, it indicates an emotional nature that is extremely changeable and unstable. Persons with this formation often enjoy unusual social success because of their vivacity and magnetic charm, but they are difficult to live with day in and day out, because their high spirits are always followed by fits of gloom and depression.

When the Girdle of Venus in its course across the hand cuts the Line of Marriage, unhappiness will outweigh the happiness of the union. A person with this formation should never marry.

The absence of the Girdle of Venus increases the even calm of temperament.

THE LINE OF MARS

A clearly marked line rising on the Mount of Mars (under Jupiter) and curving downward beside the Life Line is called the Line of Mars or the inner Life Line.

On a square or broad hand this Line of Mars indicates robust health and a fighting disposition. When this line runs close to the Life Line, it indicates a stormy period during

82 PALMISTRY FOR PLEASURE

which there are almost endless quarrels.

When a branch from the Line of Mars crosses the Life Line and runs toward the Mount of Luna it indicates a tendency toward intemperance. When the hand has a good Head Line and a strong thumb, this tendency will usually find an outlet in sports or in work, instead of in drinking or narcotics.

When the Line of Mars is found on a long narrow hand, it increases energy and endurance. A break in the Life Line is seldom fatal if a strong Line of Mars spans the breach.

THE LINE OF HEALTH

It is an excellent indication when the Line of Health is absent. Inconsistently enough, the absence of this line indicates a rugged constitution of great endurance and bounding vitality.

The Line of Health may start from the Mount of Jupiter, from the Heart Line, from Mars under Mercury, or from the Head Line and run down the hand. It should run straight down the hand. If it touches the Life Line it indicates lowered vitality. If at this point, the Health Line is as clearly marked as the Life Line, the illness will be very serious. A person who has this line formation should have a health examination from time to time by a competent physician. A careful regulation of diet, rest, and exercise would not only

prevent much illness but add years to the natural span of life.

THE LINE OF BRILLIANCY

Distinction, personal influence and sometimes fame, are shown by the Line of Brilliancy. This line may rise from the Life ¹ Line, from the Mount of Luna, from the Fate ³ Line, from the Head Line, or from the Heart ⁵ Line. It runs up to the Mount of Apollo.

The higher the point in the hand from which the Line of Brilliancy starts the longer it will take to acquire the influence or the fame which it promises.

A Star on the Line of Brilliancy indicates lasting fame.

An Island indicates the loss of reputation through scandal.

A Square indicates the ability to defend one's name and position against the attacks of enemies.

THE LINE OF INTUITION

Pyschic hands are far more apt to have a Line of Intuition than are any of the other types, though it is occasionally found on Conic hands also. It is a semi-circle rising on the Mount of Mercury and curving down to the Mount of Luna. It indicates a highly developed intuitive faculty.

THE RING OF SATURN

Sometimes the Finger of Saturn is completely separated from the rest of the hand by a semi-circular line called the Ring of Saturn. Persons with this unfortunate sign are constantly formulating ambitious plans which they never carry out. They lack the perseverance and self-discipline to improve the talents which they have and keep longing to be doing things for which they are entirely unfitted.

TRAVEL LINES

Journeys are marked on the Mount of Luna. The lines which rise from the wrist indicate the more important journeys. The lesser journeys are marked by lines which run horizontally across the Mount of Luna.

When journey lines curve downward the trip will bring disappointments. Unsuccessful travel is also indicated by a journey line that ends in a small cross.

If a journey line joins the Fate Line the trip will have a lasting influence on one's life.

If a journey line curves up to the Fate Line and runs along beside it, the trip will bring material benefits.

It is interesting to discover that many travelling salesmen and others who make their living by travelling have scarcely any

travel lines marked on their hands. This is not as contradictory as it appears at first glance. To such persons, travel quickly becomes a routine and ceases to affect their imaginations or their outlook on life. Indeed they could almost be said to carry their own environment with them, so little does their change of scene affect them.

CHAPTER XIV

THE STAR, THE CROSS AND OTHER SIGNS

THE Star, the Cross, the Triangle, the Square, the Spearhead, the Grill, the Island and the Circle vary in meaning, depending upon the part of the hand on which they appear. Diagrams on Page 87 will teach you to identify these signs.

SIGNS ON THE MOUNT OF JUPITER

A Star on the centre of the Mount of Jupiter indicates a brilliant marriage. When the Star lies at the base of the Finger of Jupiter, it indicates friendships with very distinguished and successful people.

A Cross on this mount predicts a marriage which will bring great happiness.

A Triangle indicates remarkable talent in handling people. This is a very valuable sign for social workers, trained nurses, teachers, salesmen, and others whose success depends upon their being able to influence others without coercion. Triangles formed by chance lines have no power. In order to have any meaning, they must be clearly defined.



STAR



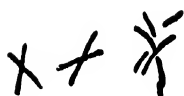
GRILL



SQUARE



ISLAND



CROSS



CIRCLE



TRIANGLE



SPEARHEAD

SIGNS

88 PALMISTRY FOR PLEASURE

A Square is known as the *sign of preservation*. When it is found on the Mount of Jupiter it protects one from the folly of excessive ambition.

The Spearhead promises the fulfilment of the one ambition nearest the heart.

A Grill on the Mount of Jupiter indicates that one's success in life is threatened by egotism and false pride.

An Island indicates a blow to pride and ambition which will come from an unexpected source.

A Circle indicates that one will do so many unimportant things well that no energy will be left for developing one's real talents. A Circle has no meaning unless it is clearly marked and quite independent of chance lines.

SIGNS ON THE MOUNT OF SATURN

A Star on the centre of the Mount of Saturn indicates that distinction will come through some terrible fatality. When the Star lies off the mount near the base of the Finger of Saturn, it indicates a fatality in the life of some person with whom one is closely associated.

A Cross on the Mount of Saturn indicates a superstitious temperament.

A Triangle on this mount indicates talent for occult science.

A Square prevents one's life from being

spoilt by the tendency toward melancholy brooding.

A Grill on the Mount of Saturn indicates that melancholy brooding will interfere with the success of the career, unless steps are taken to curb it. Very often this tendency comes from ill health. Rest, recreation, outdoor exercise, sunshine and simple, wholesome food will go a long way toward correcting it.

An Island on this mount indicates misfortune in an important business transaction.

SIGNS ON THE MOUNT OF APOLLO

A Star on the Mount of Apollo gives immense riches but without happiness. When the Star lies at the end of the Fate Line or the Line of Brilliancy happiness and high social position are added to wealth. When the Star lies off the mount cutting the base of the Finger of Apollo, it indicates that one's life will be associated with rich people.

A Cross on this mount indicates a deep and lasting disappointment in connection with the pursuit of fame or riches.

A Triangle indicates an extraordinary talent for applying art or science to everyday life. If the hand is Spatulate this talent will be concerned with time and labour-saving devices or methods. If the hand is Square, economy of materials is likely to be the inspiration. If the hand is Conic, this talent

90 PALMISTRY FOR PLEASURE

may be used in interior decorating, fashion designing, window dressing, plastic surgery, or half a dozen other fields which are concerned with making life more beautiful.

A Square on the Mount of Apollo indicates that one's head will not be turned by fame.

A Spearhead promises the fulfilment of some fondly cherished wish in connection with either art or science.

A Grill indicates that one's success will be marred by a tendency to pose as a success in one's career instead of striving to become a success. This sign is found on the hands of artists who are more interested in the furnishings of their studios than in the work they achieve in them. A music student with this sign will copy the hair-cut of a famous maestro instead of studying his technique. A scientist with this mark will use a scientific jargon without bothering to make sure that his speech makes sense.

An Island on the Mount of Saturn indicates failure in artistic or scientific pursuits due to lack of application.

A Circle, if it is plainly marked, indicates fame and honours won through science or art.

SIGNS ON THE MOUNT OF MERCURY

A Star on the centre of the Mount of Mercury indicates wealth that will be attained through business talent. If this Star interferes with the Marriage Line, it indicates that

one's love-life will be spoiled by too much concentration on business ambitions.

A Cross on the Mount of Mercury indicates dishonesty in business matters.

A Triangle indicates remarkable talent for politics.

A Square acts as a protection against impatience, restlessness and changeability. This sign is of tremendous value to bankers and to others having to do with investments.

A Grill indicates that the career will be spoiled through lack of stability. A person with this sign will undertake too many projects and not carry any of them to a successful completion.

SIGNS ON THE MOUNT OF MARS (UNDER MERCURY)

A Star on the Mount of Mars under Mercury indicates high honours won by courageously fighting for one's convictions.

A Cross on this mount indicates opposition from enemies who assail one's ideas.

A Triangle indicates presence of mind, the ability to think and speak quickly in emergencies. This is sometimes called the sign of repartee.

A Square indicates preservation against enemies who oppose one's ideas.

A Spearhead indicates courage in expressing one's convictions.

An Island weakens courage.

92 PALMISTRY FOR PLEASURE

A Grill indicates that one's career will be damaged through bickerings and quarrels.

SIGNS ON THE MOUNT OF MARS (UNDER JUPITER)

A Star on the Mount of Mars under Jupiter indicates honours won in military or political life.

A Cross on this mount indicates physical attacks from enemies.

A Triangle indicates presence of mind, the ability to think and act quickly in crises.

A Square indicates preservation against physical attacks of enemies.

A Spearhead indicates physical courage.

A Grill indicates a quarrelsome nature that will seriously interfere with one's career.

SIGNS ON THE MOUNT OF LUNA

A Star on the Mount of Luna indicates unusual distinction gained through imaginative talents.

A Cross on this mount indicates danger of being carried away by a too vivid imagination.

A Triangle indicates the ability to use the imagination in solving practical problems. Persons with this sign seem to be capable of "inspired" guesses. They are able to "sense" a connection between two facts and later prove it by experiments, where less gifted

persons would have to rely on the trial and error method which is necessarily much slower.

A Square indicates preservation against excessive imagination.

A Spearhead indicates that all one's pleasures will be heightened by one's imaginative perceptions.

An Island impairs the imaginative faculty.

A Grill indicates that the career will be spoilt by wanderlust.

SIGNS ON THE MOUNT OF VENUS

A Star on the Mount of Venus indicates a lovable disposition that inspires trust and lasting affection.

A Cross on this mount foretells great unhappiness from a love affair.

A Triangle on this mount indicates self-control. A person with this sign will not be carried away either by jealousy or passion. He will never make a fool of himself no matter how deeply he may love.

An Island indicates a person easily influenced by flattery.

A Grill indicates caprice and folly in love affairs.

A Square indicates preservation from the effects of excessive passion. A person with this sign may get into endless quarrels and entanglements, but he will manage to get out of them unscathed.

SIGNS ON THE FATE LINE

A Cross on the Fate Line indicates a serious obstacle. This will thwart one's career until it is removed.

A Square gives protection against loss of money.

An Island invariably indicates misfortune.

SIGNS ON THE LINE OF BRILLIANCY

A Star on the Line of Brilliancy indicates fame and wealth.

A Square indicates the ability to protect reputation and position against the attacks of enemies.

An Island indicates the loss of name or position through scandal.

CHAPTER XV

READING THE PALM

WHEN you start to read a hand, take plenty of time to examine it thoroughly before you say anything at all. Notice whether it is Square, Spatulate, Conic, Psychic or Mixed. Notice whether it is Large, Small or Medium. Classify it according to colour and texture. Notice whether the thumb is rigid or supple. Turn the hand over and notice the length of the fingers in proportion to the whole hand. Then notice the length of the fingers in relation to one another. Notice whether the fingers are smooth or knotted at the joints. Then turn back and examine the mounts and the lines.

Remember that no one sign taken alone is conclusive evidence. In order to reach an accurate estimate of character you must take into consideration all the traits that are disclosed by the hand.

Characteristics that are dominant in the personality will show in several different places in the hand. For instance, a marked tendency towards melancholy is shown by a yellowish tinge of the palm ; by a flat, long Finger of Saturn ; by a Mount of Mercury that is poorly developed or entirely absent ;

by a sloping Head Line ; by a Mount of Luna developed toward the wrist ; and by the fact that all the other fingers incline toward the Finger of Saturn. The more pronounced any of these signs is and the greater the number of them that are present, the more intense will be the degree of melancholy.

Watch particularly for signs that contradict one another so that you can mention them both at the same time and show how these conflicting traits have played their part in moulding personality. This will impress your listener with your skill and insight, whereas if you read these contradictory signs separately it will sound foolish.

Be sure to examine the left palm before you start your reading. It shows the natural character, while the right shows the changes which have been brought about by environment, training and experience. When you find only a slight difference between the two hands it means that the life has been rather uneventful. Extreme differences indicate a more exciting, more colourful existence.

Sometimes you will find a broken, irregular Life Line in the left hand and a long, clearly marked Life Line in the right. This will tell you that through excellent care and favourable surroundings a poor constitution has been greatly improved. You will often find a considerable difference between the Head Lines in the left and the right hand. If a very sloping Head Line in the left hand has been replaced by a much straighter Head

Line in the right, you will know that the imagination has been placed under the curb of logic. If the contrary is found, you will know that through training or environment the imagination has been tremendously stimulated.

It is always interesting to start your reading by discussing the trait which seems to dominate the hand. This may be ambition, as shown by a well-developed Mount of Jupiter and a Long Finger of Jupiter reaching to the base of the nail of the Finger of Saturn. It may be love of beauty as shown by a Conic hand, with a well-developed Mount of Apollo, a gently sloping Head Line and a skin that is fine in texture. It may be curiosity as shown by open spaces between the fingers which are present even when the fingers are pressed close together. It may be eloquence shown by long Fingers of Jupiter and Mercury, a long Head Line, well-developed Mounts of Luna and Mercury and a Spatulate tip on Apollo Finger. It may be generosity as shown by the first joint of the thumb curving back extremely. Or, it may be some other trait that dominates.

When you have described the dominant characteristic shown by the hand, it is a good plan to start in with the Mount of Jupiter and read each mount separately.

Next, examine the angle of the thumb to determine whether the sense of justice is poorly or well developed. Then read the indications which you find on the thumb,

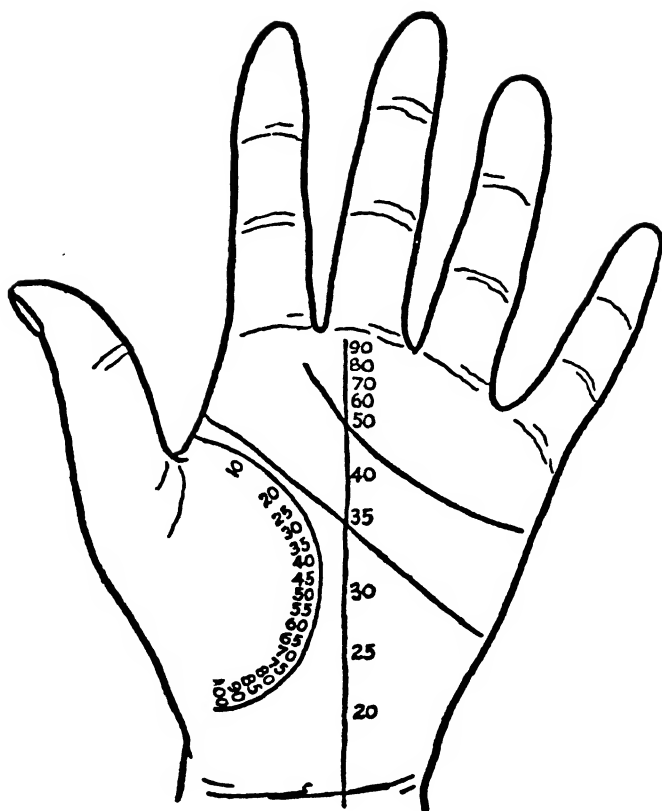


CHART SHOWING TIME

fingers and nails. After that, return to the palm and read the lines.

Where there are many negative traits it is usually better to say nothing about them. There is no point in telling a person that he has no ambition, no love of beauty, little courage and less imagination.

Your reading will be much more impressive if you take your time and speak slowly. Pause between sentences if you have difficulty in phrasing your reading accurately, but use a confident, authoritative tone of voice.

It is much more professional not to use the terms of Palmistry when you are reading hands. These terms are intended merely to impress the principles of Palmistry on your mind and make them easier to remember. Instead of saying, "Your Head Line is well defined, straight and deep, showing that your mind is clear, logical and thorough," you should translate the signs into everyday language and say, "You have an excellent mind. Your thinking is clear and logical. You, yourself, are thorough in everything you undertake and you like thoroughness in others."

Naturally, if someone asks you where you see a certain trait, there is no harm in telling. You will find that it increases interest, however, if you keep the mechanism out of sight.

You may find that your own physical condition has a great deal to do with your success in reading palms. If you are tired, or ill, or hungry, it will be much harder for

100 PALMISTRY FOR PLEASURE

you to make the reading interesting. If you want to develop a reputation at Palmistry, keep these points in mind and do not hesitate to postpone your reading if you do not feel capable of doing your best.

If you are reading palms merely to keep a dull party from becoming more dull, it is an excellent plan to let all the guests listen to one another's fortune. This will give occasion for many witty comments and reminiscences and everybody will enjoy it, except you. You will find it almost impossible to concentrate, therefore your readings will necessarily be short and somewhat superficial. You are sure to be worn out by the constant interruptions. For instance a person whose palm you have finished reading will break into the next reading by saying: "Oh, you didn't tell me that I'm going to make money! Don't you see that in my hand?" or "You didn't tell me that my will was strong! Haven't I got a strong will?" or "Didn't you see a sense of humour in my hand?" and he will look at you reproachfully as though you, instead of nature, were to blame for his deficiency. Moreover, sometimes one person in the group will have a hand far more interesting than any of the others. It will be hard to do this hand justice without seeming favouritism. If, however, you are content to be a martyr, this method of reading palms will redeem the dullest party.

If the party does not require such heroic measures, it is much better to take each

guest separately into another room and give a careful reading. This will not only permit you to work in comfort, it will also give you a truer insight into the character of your fellow-guests and increase your knowledge. Another advantage of an accurate reading is that you can re-read the same hand years later and not contradict yourself except on points that may have changed in the time which has elapsed. A private reading is also better from the point of view of the persons who are having their palms read. Since there are no interruptions, they come away with a definite memory of what you have told them. In a private reading they can ask you questions on points which they might not care to have discussed before a dozen or two young persons who are eager for a chance to say something funny.

Do not be at all discouraged if you forget the meanings of some of the signs when you first begin to apply your knowledge of Palmistry. Experience with actual hands will make the meanings of many of the signs described in the foregoing chapter clearer to you. If you will re-read your text from time to time, you will be surprised to find how easily you can remember even the more complicated line formations. With practice you will become more and more skilful at reading character from hands and you will get increasing enjoyment from it.

CHAPTER XVI

TYPICAL READING OF A WOMAN'S HAND

ACAREFUL examination of the hand opposite Page 102 shows the following points: Type, Conic; size, medium; colour of palm, pink and white; fingers, long, smooth and supple-jointed; nails, medium size and delicately rounded at the base. The thumb sjoin the palm at a right angle and its first and second phalanges are equal in length. The Mount of Jupiter is well developed but leant toward the Mount of Saturn. The Mount of Saturn is well developed but inclines toward the Mount of Apollo. The Mounts of Apollo and Jupiter are also well developed and join one another without any break. The Mounts of Luna and Venus and both Mounts of Mars are well developed. The Finger of Jupiter is set slightly lower than the Finger of Saturn and is short in proportion to the Finger Apollo. The Finger of Mercury is also set low. If the fingers were held closely together this would show more clearly. All the fingers incline toward the Apollo Finger definitely marking its dominance.

The Life Line is long and clearly marked and shows no irregularities until the sixty-fifth year.

The Head Line is separated from the Life



A WOMAN'S HAND



Line by a narrow space and runs almost the entire width of the hand, sloping only slightly. This is significant because such a Head Line is not characteristic of the Conic type, but of the Spatulate type.

The Heart Line, which is deeply chained, starts between the fingers of Jupiter and Saturn.

The Fate Line is long, straight and clear.

The Marriage Line is clear and straight.

The Line of Brilliancy starts from the Head Line and runs to the Mount of Apollo.

The Health Line is short and straight and clear and does not touch the Life Line.

The Girdle of Venus, the Ring of Solomon, The Ring of Saturn and the Line of Intuition are all absent.

The outstanding characteristics of this hand are its love of beauty and its remarkable talent for self-expression through artistic forms. (This is shown by the Conic shape, the fine texture of the skin, the long dominant Finger of Apollo, the highly developed Mount of Apollo which runs into an equally well developed Mount of Mercury without any break.)

This woman thinks of beauty first and of material rewards second (the Finger of Mercury is set much lower than the Apollo Finger) but she has far too much common sense to ignore money (the long clear Head Line slopes only slightly). She has a remarkably well-rounded personality (every mount on the hand is well-developed) and a finely

104 PALMISTRY FOR PLEASURE

balanced mind (the first and second phalanges of the thumb are equal in length and the Head Line is long and clear and only slightly sloping).

She is sympathetic (Conic hand); affectionate (well-developed Mount of Venus and chained Heart Line); she is impulsive (smooth-jointed fingers); generous (turned back thumb); adaptable and somewhat unconventional (the fingers have supple joints and the thumb joins the palm at a true right angle). She has a great deal of ambition for the success of her family, her friends, her school, or her organization, rather than for her personal success (the Mount of Jupiter inclines toward the Mount of Saturn). She cares very little for dominating others (short Finger of Jupiter). She is not morbid but she takes a keen æsthetic pleasure in tragedy (well-developed Mount of Saturn that inclines toward the Mount of Apollo).

She has a charming sense of humour (well-developed Mount of Mercury) and tremendous courage (both Mounts of Mars well-developed). She has a remarkable imagination (Star on well-developed Mount of Luna—this is all the more significant because her Head Line is not the imaginative kind you would expect to find on a Conic hand). She has a hot temper (the tip of the Finger of Mercury barely reaches to the first phalange of the Apollo Finger but she keeps it under such excellent control that few of her friends suspect its existence (the palm is a delicately

mottled pink and white and the nails are rounded at the base).

As a child she was very shy with strangers (low set Finger of Jupiter) but very sure of her own ability (narrow space between the points where the Head Line and Life Line rise). At about twenty, something happened which gave a great impetus to her ambition (a branch line rises from the Life Line and runs up to the Mount of Jupiter). Very soon after this she freed herself from the domination of her family (the ray lines on the Mount of Venus do not cut the Life Line after this point).

She will always enjoy excellent health (pink and white palm, short straight Health Line that does not touch Life Line and clearly marked Life Line without breaks until the sixty-fifth year and even that break is repaired). She will marry a brilliant man (Star on Mount of Jupiter) but will have a successful career of her own (Fate Line shows no break corresponding to the marriage date and does not stop with the Heart Line). Her success will be due to her own efforts and will not come until well after her thirtieth year but will be most gratifying when it does come (Line of Brilliancy starts from the Head Line and rises clear and straight to the Mount of Apollo).

CHAPTER XVII

TYPICAL READING OF A MAN'S HAND

THE man's hand which you will find illustrated in the frontispiece shows the following important points: Type, Spatulate, wider at the base of the fingers than at the wrist; size, medium; colour of palm, pink; texture, coarse. The thumb is long and supple-jointed and the first and second phalanges are equal in length. It turns back unusually far and joins the palm almost at a right angle. The fingers are short with knotted, extremely supple joints. Apollo is the dominant finger. Both the Finger of Apollo and the Finger of Jupiter are set lower than the Finger of Saturn and the Finger of Mercury is set considerably lower. The nails are short and broad.

The Mount of Jupiter is only slightly developed and is not directly under the Finger of Jupiter, but displaced toward Saturn. The Mount of Saturn is entirely missing. The Mount of Apollo and the Mount of Mercury run together without any break between them but the Mount of Mercury is the higher of the two. The two Mounts of Mars and the Mount of Luna are normally developed and the Mount of Venus is extremely well-developed.

The Life Line is long and clearly marked. Ray Lines from the Mount of Venus cut the Life Line both at its beginning and end. Only a short space in the middle of the line is free of their influence.

The Head Line and the Life Line are entwined—a most unusual thing to find on a Spatulate hand and all the more significant because in the left hand a narrow space separates these lines at their beginnings. The Head Line is long and gently sloping.

The Heart Line, starting between the Fingers of Jupiter and Saturn is deeply chained.

The Fate Line is long and clear, reaching all the way from the wrist to the Mount of Saturn.

The Marriage Line lies three-quarters of the way up the Mount of Mercury and slants up towards the Finger of Mercury.

The Health Line, the Girdle of Venus, the Rings of Saturn, the Ring of Solomon and the Line of Intuition are all missing.

When the fingers are held close together, hollow spaces show between the fingers at their bases.

The outstanding characteristic of this hand is cheerfulness (this is shown by the short Finger of Saturn and the absence of the Mount of Saturn. It is further emphasized by the slightly sloping Head Line).

This man has tremendous energy and enthusiasm (Spatulate hand, hard and coarse in texture). He is not particularly am-

bitious (the Mount of Jupiter is only slightly developed and is displaced toward Saturn). Nor is he particularly practical (his Spatulate hand is wider at the base of the fingers than at the wrist). But his magnetism (long thumb); his extreme adaptability (supple-jointed thumb and fingers); his clear judgment, (long, clear, gently sloping Head Line and thumb, with first and second phalanges equal in length; his ability to look at things as a whole instead of getting himself tangled up in details (short fingers); his powers of analysis (knotted fingers); and his ability to co-operate with others (Mount of Jupiter displaced toward Saturn) will bring him both money and success. (This is confirmed by the well-developed Mount of Mercury and the long, straight Fate Line which reaches from the wrist to the Mount of Saturn).

This man was very shy and sensitive as a child (the Finger of Jupiter is set lower than the Finger of Saturn and the Life Line and Head Line are entwined under the entire breadth of the Mount of Jupiter).

His thinking is still very much influenced by his family and this will continue until well into middle-age (ray lines from the Mount of Venus cut the Life Line). In the last part of his life his judgment will also be very much influenced by persons he loves (ray lines from the Mount of Venus again cross the Life Line).

His health is excellent (Health Line is absent, palm is pink, nails are short). He

will live to be eighty or more (long, clearly-marked Life Line).

He has great curiosity (spaces which show at base of fingers, even when they are pressed close together); considerable imagination (well-developed Mount of Luna) and a tremendous appreciation of beauty (dominant Finger of Apollo).

He has a very affectionate disposition (well-developed Mount of Venus, and chained Heart Line) but he will probably not marry (the Marriage Line, which lies three-quarters of the way up the Mount of Jupiter, turns up towards the finger of Mercury, instead of running straight).

PART II

APPLYING PALMISTRY TO HUMAN PROBLEMS

CHAPTER XVIII

MATING

UP to this point we have been concerned with reading palms entertainingly. From now on the emphasis will be placed on applying the principles of palmistry to problems of human relationships. This chapter will deal with choosing a mate and the next will discuss the training of children.

Applied to mating, a knowledge of palmistry will give you a two-fold advantage. In the first place, by understanding the signs of palmistry you will be able to reject suitors or sweethearts who have traits which you consider extremely objectionable and accept one whose character you admire. The same principles apply both to men and women but for convenience the masculine pronoun will be used.

If you dislike egotism, do not choose a mate whose hands are thick and soft and white, with hands that are puffy at the base.

112 PALMISTRY FOR PLEASURE

If lack of a sense of humour seems to you the unforgivable sin, do not choose a mate whose Mount of Mercury is poorly developed.

If you consider jealousy a delicate tribute to your own attractiveness, by all means choose a mate whose Heart Line lies high on the hand or one whose Heart Line starts at the edge of the hand and runs all the way across.

If you admire courage, make sure that both Mounts of Mars are well developed.

If you admire generosity, do not choose a mate whose stiff fingers open with difficulty.

The man who admires the tiny hands of his sweetheart should remember that if he marries her he must be prepared for considerable "bossing." Hands disproportionately small indicate the "governor." If he is planning to have a large establishment and wants his wife to manage it well, small hands will be a great advantage. For a smaller home, however, in which her duties will be executive as well as administrative, a girl with larger hands will be a more desirable helpmate.

Remember that a person with the same type of hand as your own will be apt to understand you better, but a person with another type may appreciate you more.

Remember, too, that your children will inherit from both parents and the stupidity that might seem offset in a husband or wife by wealth or social position may wound you deeply if you find it repeated in your son.

The second advantage of knowing palmistry is that you can get along much more happily with the mate you do finally choose if you have a clear insight into his or her character.

Persons with different types of hands react very differently to the same situation. For instance, the person with Square hands will enjoy "settling down." He will like to do the same things this year that he did last and will like to do them in much the same way. The person with Spatulate hands likes change. Routine smothers him. Tradition bores him. He wants to do new things, or old things in new ways. He hates to feel "settled." The person with Conic hands does not care so much what he does, so long as he can do it beautifully. He likes traditions if they are beautiful traditions. He likes change if it seems to promise greater beauty.

The man with Square hands believes that woman's place is in the home. He does not want his wife to develop any unexpected new capacity. The man with Spatulate hands wants his wife to go on developing so that he can keep on drawing new inspiration from her companionship. The man with Conic hands wants his wife to maintain the charms with which she first won his affection, or increase them. The fidelity of the man with Square hands is dependent largely on habit, that of the man with Spatulate hands is dependent on interest, and that of the man with Conic hands on beauty, not alone physical beauty, but beauty of manners and mind.

114 PALMISTRY FOR PLEASURE

These few examples simply illustrate the possibilities of applying palmistry. Re-read the whole text carefully, paying particular attention to the Heart Line, the Marriage Line, the development of the mounts and the Minor Lines. Many of them will have a direct bearing on your future happiness.

CHAPTER XIX

TRAINING CHILDREN

JUST recently a charming young mother said to me, "My baby has such unattractive hands! I used to hope they would be prettier as she became older, but to-day I saw a very tiny infant in the park and its hands were lovely—fingers long and slender and tapering. I suppose they are just born that way and there is nothing one can do, is there?"

When I examined her baby's hand I saw that the palm was Spatulate and the fingers Conic, indicating energy, originality, imagination and love of beauty.

"Would you want your child to exchange these traits for the moody, sensitive, impracticality of that child in the park?" I asked the mother.

"But those hands were so lovely!" she answered, still only half reconciled to her child's heritage of happiness.

There is scarcely another subject on which so many intelligent people are so woefully ignorant as on the subject of what constitutes a well-shaped hand. Is it not strange that a generation which has discarded the wasp-waisted, cow-eyed, simpering miss of the nineteenth century as a standard of

116 PALMISTRY FOR PLEASURE

beauty, still clings with such extreme admiration to her helpless, moody hands? Does it not seem illogical to expect a woman's face to show intelligence and then complain because her hands show it, too?

THE CHILD WITH PSYCHIC HANDS

Fortunately for the happiness of the world the pure Psychic type of hand is growing rarer every day. If your child is so unfortunate as to have hands which approach the Psychic type, you owe it the most careful training. You can overcome many of the handicaps of its temperament if you begin while it is still very young to teach it to use its hands skillfully. This will require the utmost patience on your part, for these long tapering fingers are slow to learn and quick to lose their cunning unless it is made second nature by almost endless repetition. Remember that a child with Psychic hands is extremely sensitive. Avoid even an appearance of harshness. Be ready with unending sympathy and encouragement for all the positive, aggressive traits that your child exhibits. Discourage brooding and dreaming, not by direct criticism, but by finding something more interesting for the child to do. Be cheerful and active yourself and make the real world seem more fascinating than the dream world which is always ready to engulf

the child. Of course, if you have Psychic hands yourself, you will not find this easy. But perhaps the recollection of some of your own unhappiness will inspire you to do for your child what no one had sufficient insight to do for you. Early habits of orderliness, punctuality, industry, courage and self-reliance will prove of inestimable value later in life. But teach these things without drudgery or monotony. Children with Psychic hands need infinite love and tender, intelligent direction.

THE CHILD WITH CONIC HANDS

Much the same methods that are successful in training the child with Psychic hands should be applied to the child whose hands are Conic. This child will learn much faster, however. Highstrung and sensitive, he needs a careful routine. Do not let him stay up late. Keep him out of doors as much as possible and do not let him read too much. He will be keenly alive to beauty. Good music, good pictures and good books will appeal to him strongly, and held out as rewards, these things will stimulate him to acquire the traits you wish him to have far more successfully than discipline. This child's energy comes in spurts. Teach him the value of sustained effort. Praise him for commonsense and help him to develop independence of judgment.

118 PALMISTRY FOR PLEASURE

THE CHILD WITH SPATULATE HANDS

Boundless energy is one of the outstanding characteristics of the child with Spatulate hands. Give him wholesome outlets for it. By all means start early to help him develop manual skill, not because he will be one-sided without this, but because he will have decided talent in this direction and will get such intense pleasure from it. This child will also have a great natural aptitude for science. Quicken his imagination with books on inventions and travel. Teach him the value of routine, but shield him from monotony.

THE CHILD WITH SQUARE HANDS

In many respects the children with Square hands are the simplest to rear. They sometimes appear to be slow mentally, but they are apt to be more accurate than the children whose minds are quicker. They have a natural heritage of commonsense. While they are still young, teach them to value beauty. It may make a great difference in their later happiness. These children like discipline. You will lose their respect unless you discipline them strictly and impartially. They have not a great deal of imagination. If you want to hold their undivided attention, explain beforehand the use they can later make of the knowledge you are trying to

impart. They have a priceless faculty of rejecting useless information.

SELF-RELIANCE

Whether your child needs restraint or stimulation can be told by the type of Head Line he has. If it is closely entwined with Life Line, praise all his efforts generously. Never discourage him from using his initiative. Point out obstacles if necessary, but encourage him to try to surmount them.

If the Head Line is separated by a narrow space from the Life Line your child will require much more criticism. Teach him never to be satisfied with anything less than his best effort. The great danger with this child is that since he can do things fairly well without half trying he may not learn how to concentrate his efforts. Teach him accuracy, orderliness and self-control. Above all teach him to count the consequences before he acts.

THE SENSE OF JUSTICE

If the angle at which the thumb joins the palm is nearly a right angle, you can count on your child to show a sense of justice if you set him a good example. If the angle is acute you will have to teach him by precept, as well as by example, to show regard for the rights of others. You will have to build up a sense of justice before you can appeal to it.

120 PALMISTRY FOR PLEASURE

When the angle is nearly a right angle, you will usually be safe in imputing high motives to your child even when appearances are against him, but when the angle is acute, you should never let his unkindness or unfairness go unrebuked, for such a child is born thinking that might makes right and for his future happiness you must teach him the contrary.

When the angle is greater than a right angle you should teach your child to stand up for his own rights. His nature will be so quixotic that he will be inclined to let weaker persons impose on him, through sheer unselfishness.

TEMPER

A short Finger of Mercury indicates high temper. This should be recognized so that precautions can be taken. Try to shield such a child from too much teasing ; shield him from fatigue and from over-stimulation. Remember that a certain amount of temper is an excellent thing. It is only an ungovernable temper that does harm. If a child gets into an actual tantrum, meet the situation firmly and heroically. Do not be frightened if he screams and holds his breath. Just take him into another room and leave him there until he has calmed down. From a child's point of view, a successful tantrum requires an audience. When he has calmed down and has been allowed to return to the

living rooms, let by-gones be by-gones, but see that he leads a simpler, less exciting life thereafter.

GENEROSITY

If your child has a thumb that curves back, teach him thrift. If his thumb is rigid, teach him to share his toys and his good times with others.

JUDGMENT

When the first two phalanges of the thumb are equal in length, it is far better to teach your child to develop his own judgment. Let him make mistakes and learn from experience. If these phalanges are unequal and the Head Line is not clearly marked, you will have to rely upon instilling good precepts into his mind.

RE-READ YOUR TEXT

Only a few of the more obvious points in child training have been discussed in this chapter, but they will serve to show you how palmistry can help in this problem. The only satisfactory thing to do, is to go back and re-read the text carefully and make your own application of these principles to your particular child.

PART III

CHARACTER TRAITS AND THE SIGNS THAT INDICATE THEM

CHAPTER XX

CHART OF CHARACTERISTICS

IT has been pointed out more than once that an accurate reading of character requires a careful balancing of all the traits shown in the hand. If this is kept in mind the chart of characteristics which follows will prove of very great convenience when you want to refresh your memory quickly about some particular trait and the Palmistry signs which indicate it. It is entirely impractical, however, to use this chart without first gaining a knowledge of the principles explained in Part I.

ADAPTABILITY.—Shown by a flexible thumb and fingers.

AMBITION.—Shown by a well-developed Mount of Jupiter. Ambition is increased if Finger of Jupiter is long and straight.

ANALYTICAL POWER.—Shown by knotted fingers and a clearly marked Head Line that is straight or slightly sloping.

AVARICE.—Shown by a stiff hand that seems to open with difficulty.

BEAUTY-LOVING NATURE.—Shown by well-developed Mount of Apollo and by sloping Head Line. Love of beauty is emphasized if the hand is Conic.

124 PALMISTRY FOR PLEASURE

BIGOTRY.—Shown by a very narrow space between the Head Line and Heart Line.

BROKEN ENGAGEMENT.—Shown by break in Heart Line. If the break occurs under the Mount of Saturn the broken engagement will come about through the fault of neither person but will be caused by circumstances beyond the control of either. If the break occurs under the Mount of Apollo, injured pride will cause the broken engagement. If the break occurs under the Mount of Mercury, the fault will lie not with the person whose palm you are reading, but in the capricious folly of the other person.

CALCULATING NATURE.—Shown by long knotted fingers; long, straight Head Line and long Finger of Mercury with square tip.

CALMNESS.—Shown by absence of network of little lines in palm, especially in the space between the Heart Line and Head Line. On Psychic and Conic and Spatulate hands calmness is increased if the Girdle of Venus is lacking. The power of both of these signs is lessened unless the Heart Line and Head Line start from the same point.

CHANGEABILITY.—Shown by unbroken Girdle of Venus. The whole career will be ruined by changeability if there is a grill on the Mount of Mercury.

CLEAR THINKING.—Shown by a clearly marked Head Line not too sloping. Increased by knotted fingers and by well-developed Mount of Mars under Mercury.

CONSTANCY OF PURPOSE.—Shown by square on Mount of Mercury.

CONSTRUCTIVE ABILITY.—Shown by fingers with long first phalanges.

CONVENTIONALITY.—Shown by firm-jointed fingers and by thumb that joins hand at acute angle.

CO-OPERATIVE SPIRIT.—Shown by Mount of Jupiter developed toward Mount of Saturn. Increased if thumb is supple-jointed.

COURAGE.—Shown by well-developed Mounts of Mars. Courage in emergencies is indicated by a spearhead on either of the Mounts of Mars.

CURIOSITY.—Shown by openings between fingers which are apparent even when fingers are pressed close together.

COMMONSENSE.—Shown by straight Head Line or Head Line that goes straight for first half and then slopes slightly. In personal relationships, commonsense is shown by a forked Heart Line, one branch of which starts between the Fingers of Saturn and Jupiter with the other branch lying across the Mount of Jupiter.

DETAIL (TALENT IN HANDLING).—Shown by long fingers when Head Line is straight or slightly sloping.

DIPLOMACY.—Shown by clearly marked triangle on Mount of Jupiter.

DISHONESTY.—Shown by cross on Mount of Mercury. The type of dishonesty which comes from inability to distinguish the truth, is indicated by a poorly developed thumb and a weak Head Line.

126 PALMISTRY FOR PLEASURE

DIVORCE.—Shown by Marriage Line which slopes toward centre of hand and ends in fork. Divorce is also shown by a line from the Mount of Venus which crosses the hand and touches the Marriage line, or by a break in the Marriage Line.

EGOTISM.—Shown by thick, white, soft palm with high Mount of Jupiter. Emphasized if Mounts of Luna or Mercury are poorly developed.

ELOQUENCE.—Shown by long fingers of Mercury and Jupiter, well developed Mounts of Luna and Mercury and long Head Line. Emphasized if Finger of Apollo has Spatulate tip.

ENERGY.—Shown by firm hand with well developed Mount of Jupiter. Emphasized if fingers are Spatulate and if the Head Line and the Life Line do not rise from the same point but are separated by a moderate space from the very beginning. On a narrow hand energy is also shown by a well defined Line of Mars.

EXECUTIVE TALENT.—Long finger of Mercury reaching to base of nail of Saturn finger.

FAME.—Shown by a star on the Line of Brilliancy. Fame in art or science is also indicated by a clearly marked circle on the Mount of Apollo.

FIGHTING DISPOSITION.—Shown by nails broader than they are long. This is emphasized if Mars under Jupiter is over developed. If there is a grill on this mount,

love of fighting will interfere with the success of the career.

FLATTERY.—Love of flattery is shown by an island on the Mount of Venus, also by fingers that bend back excessively.

FRIENDLINESS.—Shown by chained Heart Line that rises between the Fingers of Saturn and Jupiter. Emphasized if hand is Conic. Friendships with very distinguished people are indicated by a star at the base of the Finger of Jupiter.

FRIVOLITY.—Shown by very short finger of Saturn, or by absence of Mount of Saturn.

GAMBLING SPIRIT.—Shown by wide space separating the Head Line and the Life Line from the very beginning.

GENEROSITY.—Shown by supple-jointed fingers, especially if first joint of thumb turns back.

HERO-WORSHIP.—Shown by Heart Line that starts from base of Finger of Jupiter.

HOSPITALITY.—The delightful host or hostess has rounded finger tips and knotted second joints.

HYPOCRISY.—Shown by very long Finger of Mercury reaching past base of nail of Apollo Finger.

HYSTERICAL TENDENCY.—Shown by twisted or crooked fingers, or by unbroken Girdle of Venus.

IMAGINATION.—Shown by well developed Mount of Luna, long sloping Head Line and Conic hand. A star on the Mount of Luna indicates that distinction will be won through

128 PALMISTRY FOR PLEASURE

the use of imagination. A cross on the Mount of Luna indicates an imagination too vivid for one's own good. A square on the Mount of Luna indicates that one's happiness will be threatened by excessive imagination but no harm will result.

IMPATIENCE.—Shown by Ring of Saturn. Persons with this mark want to skip all the drudgery and take a flying leap to the top of the ladder of fame.

INCONSTANCY OF PURPOSE.—Shown by Head Line that is full of islands or by first phalange of thumb that is shorter than the second. Emphasized if Ring of Saturn is present.

INDEPENDENCE.—Shown by wide spaces between fingers when hand lies open, relaxed and natural. When the spaces is widest between the Fingers of Jupiter and Saturn, it indicates independence of thought; between Saturn and Apollo, it indicates independence of circumstances; and between Apollo and Mercury, it indicates independence of action. The best way to observe these spaces is to place the right elbow on a table and the right hand on the shoulder and let the hand fall limply from the shoulder.

INEFFICIENCY.—Shown by a circle on the Mount of Jupiter when the hand is Spatulate. The Conic and Psychic hands always tend towards inefficiency unless the thumb is strong and the Head Line is well marked. A wavy Head Line on any type of hand shows inefficiency.

INSPIRATION.—The power of inspiring others to develop their best talents is indicated by a pointed Finger of Mercury, when other fingers have square, spatulate or rounded tips. This goes far beyond the power of imparting information.

INTEMPERANCE.—A tendency towards intemperance is shown by a branch from a line of Mars crossing toward the Mount of Luna.

INTOLERANCE.—Shown by a narrow space between Heart Line and Head Line. Emphasized if thumb is stiff-jointed.

INTUITION.—Shown by a semi-circular line from the Mount of Mercury to the Mount of Luna.

INVENTIVE TALENT.—Shown by long first phalanges of the fingers. Intensified if hands are Spatulate and fingers are knotted.

JUSTICE.—Idealistic sense of justice is shown by a thumb that joins the Palm at a right angle. If the angle is wider than a right angle, the sense of justice will be tinged with sentimentality. If the angle is more acute than a right angle, the sense of justice will be tempered by conventionality.

LOVE.—Commonsense in love affairs is shown by a forked Heart Line, one branch rising between the Mounts of Saturn and Jupiter and the other from the centre of the Mount of Jupiter. Folly in love is shown by a grill on the Mount of Venus. Good fortune in love is shown by a star on the Mount of Venus. Unhappiness in love is shown by a

130 PALMISTRY FOR PLEASURE

cross on the Mount of Venus. For other indications see Chapter X.

LUXURY-LOVING NATURE.—Shown by soft palm, fine-textured skin, well-developed Mount of Venus and thick fingers.

MARRIAGE.—A brilliant marriage is shown by a star on the Mount of Jupiter or by an offshoot from the Marriage Line rising to the Line of Brilliancy. A happy marriage is indicated by a cross on the Mount of Jupiter. A happy marriage is also indicated when in addition to a straight, clearly marked Marriage Line, an influence line follows the Fate Line on the side toward the Life Line.

An obstacle to marriage is indicated by a deep line that grows downward from the base of the Finger of Mercury and cuts the Line of Marriage. A wealthy marriage is shown by a line from the Mount of Luna that crosses to the Fate Line and joins it or follows beside it to the Mount of Saturn. An unhappy marriage is shown by an island on the Marriage Line, or by a Marriage Line that curves down and cuts the Heart Line, or by a Marriage Line that is cut by the Girdle of Venus.

MATERIALISTIC NATURE.—Shown by short straight Head Line, thick fingers and square finger tips.

MECHANICAL TALENT.—Shown by knotted fingers with square or spatulate tips.

MELANCHOLY.—Shown by a long, flat Finger of Saturn ; by an unbroken Girdle of

Venus; by a Mount of Mercury poorly developed or entirely absent; by a Mount of Luna developed toward the wrist; by a yellowish tinge of the palm. Intensified if all the fingers point toward the Finger of Saturn. Further intensified if the Head Line slopes. A square on the Mount of Saturn helps one to overcome melancholy.

NAGGING.—Shown by short nails when the Head Line is chained and the thumb joins the hand at an acute angle. Also shown by a Girdle of Venus that extends to the edge of the hand and touches the Marriage Line.

OBSTINACY.—Shown by thick, square tip of thumb or by wide second phalange that is shorter than first.

PERSONAL MAGNETISM.—Shown by long thumb. Intensified if the thumb curves back.

POLITICAL TALENT.—Shown by triangle on Mount of Mercury.

PRACTICALITY.—Shown by square fingers with straight Head Line and long, well proportioned thumb. A triangle on the Mount of Apollo indicates talent for applying art or science to everyday life. A triangle on the Mount of Luna shows talent for applying imagination to everyday problems.

PRESENCE OF MIND.—Shown by a triangle on either Mount of Mars.

PRUDENCE.—Shown by a symmetrically developed Mount of Saturn on hand whose Head Line and Life Line start from the same point.

QUARRELSOME DISPOSITION.—Shown by

132 PALMISTRY FOR PLEASURE

Line of Mars that runs close to the Life Line, on a square palm. Also shown by a grill on the Mount of Mars under Jupiter.

REPARTEE.—Shown by a triangle on Mount of Mars under Mercury.

RESPONSIBILITY.—Liking for responsibility is shown by a long Finger of Jupiter. Dislike of responsibility is shown by a short Finger of Jupiter.

RICHES.—A star on the Mount of Apollo indicates riches without happiness. Riches combined with happiness are indicated by a Fate Line or Line of Brilliancy that runs into a star on the Mount of Apollo. Riches gained through business are indicated by a star on the Mount of Mercury.

ROBUST CONSTITUTION.—Shown by a long, clearly marked, unbroken Life Line that curves well out into the hand. Intensified by short, pink nails and palm that is mottled pink and white. Health line, absent; or straight and not touching Life Line at any point.

SCANDAL.—A domestic scandal is indicated by an island on the Line of Marriage. A career endangered by scandal is indicated by an island on the Fate Line or the Line of Brilliancy.

SELFISHNESS.—Shown by fingers that are thick and puffy at base. Also shown by a straight Head Line that runs straight across the entire width of the hand.

SELF-RELIANCE.—A moderate space between the points where the Head Line and

Life Line begin shows a person who is self-reliant by nature. Many persons who are born without self-reliance develop it if the thumb is well-proportioned and the Head Line clearly marked.

SENSITIVENESS.—Shown by wedge-shaped nails ; by “entwined” Head and Life Lines ; by pointed finger tips and Girdle of Venus.

SELF-DISTRUST.—Shown by Head Line which rises inside the Life Line. Self-distrust which masquerades as conceit or indifference is shown by entwined Head and Life Lines, well-developed Mount of Mars under Jupiter, and long fingers.

SENSUALITY.—Shown by an over-developed Mount of Venus, or by Heart Line that rises from base of Finger of Saturn.

SHYNESS.—Shown by Finger of Jupiter set lower than Finger of Saturn. Many persons grow out of this shyness by the time they reach maturity, therefore, in reading a grown person’s hand it is safe only to say that this shyness was present during childhood.

STIMULANTS.—Sensitiveness to stimulants is shown by a line that falls from the Life Line toward the Mount of Luna. If the will is strong and the judgment is good, the need for excitement will be satisfied by travel, sports or intense concentration on work. It is only when the hand is flabby and the thumb and Head Line poorly formed that this line indicates a craving for alcoholic or narcotic stimulants.

134 PALMISTRY FOR PLEASURE

SUCCESS.—Shown by fingers that are set evenly on a line.

SUPERSTITION.—Shown by pointed Finger of Saturn on a Mixed hand ; or by a chained Head Line that slopes sharply downward ; or by a distinct cross that lies in the space between the Head Line and Heart Line ; or cross on the Mount of Saturn.

TACT.—Shown by “ waisted ” thumb.

TOLERANCE.—Shown by wide space between Heart Line and Head Line. Intensified by supple-jointed thumb.

TRAVEL.—Shown by lines on Mount of Luna. See Chapter XIII.

TYRANNY.—Shown by narrow stiff palm with long fingers and the Finger of Jupiter extremely long.

UNCONVENTIONAL NATURE.—Shown by supple-jointed thumb which bends back.

UNSELFISH DISPOSITION.—Shown by fingers that are “ waisted ” at base.

VERSATILITY. Shown by mixed fingers. Intensified if Mercury Finger is pointed and Head Line is sloping.

WANDERLUST.—A grill on the Mount of Luna indicates that the career will be sacrificed to love of travel.

WIDOW SIGN.—When the Line of Marriage curves down towards the Heart Line but does not touch it one will outlive the person one marries.

INDEX

Almond-shaped Nails, 38
 Angle of Thumb, 27, 173
 Apollo, Finger of, 35; Mount
 of, 42, 71, 89

Brilliancy, Line of, 51, 61, 83;
 Signs on Line of Brilliancy,
 94

Chained Head Line, 64
 Chained Heart Line, 70
 Characteristics, dominant, 95,
 97; negative, 99

Child with Conic Hands, 117;
 with entwined Head and
 Life Lines, 119; with Psychic
 Hands, 116; with Spatulate
 Hands, 118; with Square
 Hands, 118

Children, Training of, 115

Circle, 86

Contradictory signs, 96

Cross, 86

Divorce, 77

Dominant characteristics, 95,
 97

Don Juan Heart Line, 68

Double Head Line, 63

Entwined Head and Life Lines
 37, 51; Child with, 119

Fate Line, 50, 72, 84; Signs
 on, 94

Finger of Apollo, 35; Finger
 of Jupiter, 34; Finger of
 Mercury, 35; Finger of
 Saturn, 35

Fingers, 30, 95; length of, 31;
 spaces between, 33; stiff, 112

Girdle of Venus, 51, 79, 80
 Grill, 86

Head Line, 50, 62, 70, 74;
 Head Line, Heart Line and
 Life Line rising from same
 point, 69

Health, Line of, 51, 82

Heart Line, 50, 67, 74; Heart
 Line, Head Line and Life
 Line, rising from same point,
 69

Intuition, Line of, 51, 83
 Island, 86

Journey Lines, 84

Jupiter, Finger of, 34; Mount
 of, 39, 86

Knotted Fingers, 30

Large Hands, 21

Left Hand, 96

Life Line, 50, 55, 73; Life
 Line, Heart Line and Head
 Line rising from same point
 69

Lines, formation of, 51; net-
 work of, 12

Line of Brilliancy, 51, 61, 83;
 Signs on, 140

Line of Head, 50, 62, 70, 74

Line of Health, 51, 82

Line of Heart, 50, 69, 70

Line of Intuition, 51, 83

Line of Life, 50, 55, 69, 73

Line of Marriage, 50, 61, 76
 81

Line of Mars, 51, 81

Lines of Travel, 84

Major Lines, 50

Marriage Line, 50, 61, 76, 81

Mars, Line of, 51; Mounts of,
 46; Signs on Mounts of, 91
 Mating, 111

- Mercury, Finger of, 35 ; Mount of, 43, 71
 Minor Lines, 52
 Mixed Hand, 6, 18, 95
 Mount of Apollo, 42, 71 ; Signs on, 89
 Mount of Jupiter, 39 ; Signs on, 86
 Mount of Luna, 47 ; Signs on, 92
 Mount of Mercury, 43, 71 ; Signs on, 90
 Mount of Saturn, 40, 70 ; Signs on, 88
 Mount of Venus, 44 ; Signs on, 93
 Mounts, 39
 Mounts of Mars, 46 ; Signs on, 91
 Nails, 37
 Negative traits, 99
 Old Maid's Sign, 79
 Palm, shape of, 6, 9, 12, 15, 20 ; colour of, 23 ; consistency of, 23 ; reading of the, 95
 Psychic Hand, 6, 15, 65, 66, 72, 95 ; Child with, 115
 Puffy Fingers, 32
 72, 95 ; Child with, 115
 Reading the Palm, 95
 Ring of Saturn, 51, 84
 Ring of Solomon, 51
 Saturn, Finger of, 35 ; Mount of, 40, 70, 88 ; Ring of, 51
 Skin, texture of, 23
 Signs, contradictory, 96 ; star, cross, grill, triangle, spearhead, island, and square, 86
 Small Hands, 21, 112
 Smooth Fingers, 30
 Solomon, Ring of, 51
 Spatulate Hand, 6, 9, 65, 66, 72, 95 ; Child with, 118
 Spearhead, 86
 Square, 83, 86
 Square Hand, 6, 7, 65, 72, 95 ; Child with, 118
 Square Nails, 38
 Star, 83, 86
 Thick Fingers, 32
 Thumb, 25, 95 ; angle of, 119 ; supple-jointed, 26 ; smooth-jointed, 25 ; meaning of phalanges of, 28
 Time, 75
 Triangle, 86
 Training of Children, 115
 Traits, dominant, 97 ; negative, 99
 Travel Lines, 84
 Venus, Girdle of, 51, 79, 80 ; Mount of, 44, 106
 Waisted Fingers, 32
 Wedge-shaped nails, 37

METHUEN'S GENERAL LITERATURE

A SELECTION OF MESSRS. METHUEN'S PUBLICATIONS

This Catalogue contains only a selection of the more important books published by Messrs. Methuen. A complete catalogue of their publications may be obtained on application.

PART I. GENERAL LITERATURE

Allen (R. Wilberforce)

METHODISM AND MODERN WORLD PROBLEMS. *Crown 8vo.* 7s. 6d. net.

Bain (F. W.)

A DIGIT OF THE MOON. THE DESCENT OF THE SUN. A HEIFER OF THE DAWN. IN THE GREAT GOD'S HAIR. A DRAUGHT OF THE BLUE. AN ESSENCE OF THE DUSK. AN INCARNATION OF THE SNOW. A MINE OF FAULTS. THE ASHES OF A GOD. BUBBLES OF THE FOAM. A SYRUP OF THE BEES. THE LIVERY OF EVE. THE SUBSTANCE OF A DREAM. *All Fcap. 8vo.* 5s. net. AN ECHO OF THE SPHERES. *Wide Demy 8vo.* 10s. 6d. net.

Baker (C. H. Collins)

CROME. Illustrated. *Quarto.* £5 5s. net.

Balfour (Sir Graham)

THE LIFE OF ROBERT LOUIS STEVENSON. *Twentieth Edition. In one Volume.* Cr. 8vo. Buckram, 7s. 6d. net.

Belloc (Hilaire)

PARIS. THE PYRENEES. *Each 8s. 6d. net.* ON NOTHING. HILLS AND THE SEA. ON SOMETHING. FIRST AND LAST. THIS AND THAT AND THE OTHER. ON. ON EVERYTHING. ON ANYTHING. *Each 3s. 6d. net.* MARIE ANTOINETTE. 18s. net. A HISTORY OF ENGLAND. In 4 vols. Vols. I and II. 15s. net each.

Birmingham (George A.)

A WAYFARER IN HUNGARY. Illustrated. *Crown 8vo.* 8s. 6d. net. SPILLIKINS: A BOOK OF ESSAYS. *Fcap. 8vo.* 5s. net.

Bowen (Frank G.)

THE KING'S NAVY. Illustrated. *Fcap. 4to.* 7s. 6d. net.

Bowles (George F. S.)

THE STRENGTH OF ENGLAND. *Demy 8vo.* 8s. 6d. net.

Brinton (Selwyn)

THE GOLDEN AGE OF THE MEDICI. Illustrated. *Demy 8vo.* 15s. net.

Bulley (M. H.)

ART AND COUNTERFEIT. Illustrated. Demy 4to. 15s. net. ANCIENT AND MEDIEVAL ART: A SHORT HISTORY. Second Edition, Revised. Crown 8vo. 10s. 6d. net.

Burns (Robert)

THE POEMS AND SONGS. Edited by ANDREW LANG. Fourth Edition. Wide Demy 8vo. 10s. 6d. net.

Campbell (Olwen Ward)

SHELLEY AND THE UNROMANTICS. Illustrated. Second Edition, Revised. Demy 8vo. 16s. net.

Chandler (Arthur), D.D., late Lord Bishop of Bloemfontein

ARA CÆLI. 5s. net. FAITH AND EXPERIENCE. 5s. net. THE CULT OF THE PASSING MOMENT. 6s. net. THE ENGLISH CHURCH AND REUNION. 5s. net. SCALA MUNDI. 4s. 6d. net.

Chesterton (G. K.)

THE BALLAD OF THE WHITE HORSE. ALL THINGS CONSIDERED. TREMENDOUS TRIFLES. FANCIES VERSUS FADS. CHARLES DICKENS. All Fcap. 8vo. 3s. 6d. net. ALARMS AND DISCURSIONS. A MISCELLANY OF MEN. THE USES OF DIVERSITY. THE OUTLINE OF SANITY. All Fcap. 8vo. 6s. net. A GLEAMING COHORT. Fcap 8vo. 2s. 6d. net. WINE, WATER, AND SONG. Fcap. 8vo. 1s. 6d. net.

Clutton-Brock (A.)

WHAT IS THE KINGDOM OF HEAVEN? ESSAYS ON ART. SHAKESPEARE'S HAMLET. Each 5s. net. ESSAYS ON BOOKS. MORE ESSAYS ON BOOKS. ESSAYS ON LIFE. ESSAYS ON RELIGION. ESSAYS ON LITERATURE AND LIFE. Each 6s. net. SHELLEY, THE MAN AND THE POET. 7s. 6d. net.

Cowling (George H.)

A PREFACE TO SHAKESPEARE. Illustrated. Crown 8vo. 5s. net.

Dolls' House (The Queen's)

THE BOOK OF THE QUEEN'S DOLLS' HOUSE. Vol. I. THE HOUSE, Edited by A. C. BENSON, C.V.O., and Sir LAWRENCE WEAVER, K.B.E. Vol. II. THE LIBRARY, Edited by E. V. LUCAS. Profusely Illustrated. A Limited Edition. Crown 4to. £6 6s. net.

EVERYBODY'S BOOK OF THE QUEEN'S DOLLS' HOUSE. An abridged edition of the above. Illustrated. Crown 4to. 5s. net.

Edwardes (Tickner)

THE LORE OF THE HONEYBEE. Thirtieth Edition. Crown 8vo. 7s. 6d. net. BEEKEEPING FOR ALL. Crown 8vo. 3s. 6d. net. THE BEE-MASTER OF WARRILOW. Third Edition. Crown 8vo. 7s. 6d. net. All Illustrated. BEE-KEEPING DO'S AND DON'TS. Fcap. 8vo. 2s. 6d. net.

Einstein (Albert)

RELATIVITY: THE SPECIAL AND GENERAL THEORY. 5s. net. SIDELIGHTS ON RELATIVITY. 3s. 6d. net. THE MEANING OF RELATIVITY. 5s. net. THE BROWNIAN MOVEMENT. 5s. net. Other books on the Einstein Theory. AN INTRODUCTION TO THE THEORY OF RELATIVITY. By LYNDON BOLTON. Crown 8vo. 5s. net. THE PRINCIPLE OF RELATIVITY. By A. EINSTEIN, H. A. LORENTZ, H. MINKOWSKI and H. WEYL. With Notes by A. SOMMERFELD. Demy 8vo. 12s. 6d. net.

Write for Complete List

Forrest (H. Edward)

THE OLD HOUSES OF STRATFORD-UPON-AVON. Illustrated. Crown 8vo. 7s. 6d. net. Also an edition limited to 250 copies, Fcap. 4to. 21s. net.

Fyleman (Rose)

FAIRIES AND CHIMNEYS. THE FAIRY GREEN. THE FAIRY FLUTE. THE RAINBOW CAT. EIGHT LITTLE PLAYS FOR CHILDREN. FORTY GOOD-NIGHT TALES. FAIRIES AND FRIENDS. THE ADVENTURE CLUB. FORTY GOOD-MORNING TALES. Each 3s. 6d. net. A SMALL CRUSE, 4s. 6d. net. THE ROSE FYLEMAN FAIRY BOOK. Illustrated. 10s. 6d. net. LETTY. Illustrated. 6s. net. A CHRISTMAS BOOK. Illustrated. 2s. net.

Gibbon (Edward)

THE DECLINE AND FALL OF THE ROMAN EMPIRE. With Notes, Appendixes, and Maps, by J. B. BURY. Illustrated. Seven volumes. Demy 8vo. 15s. net each volume. Also, unillustrated. Crown 8vo. 7s. 6d. net each volume.

Glover (T. R.)

THE CONFLICT OF RELIGIONS IN THE EARLY ROMAN EMPIRE. POETS AND PURITANS. VIRGIL. Each 10s. 6d. net. FROM PERICLES TO PHILIP. 12s. 6d. net.

Gotch (J. A.)

OLD ENGLISH HOUSES. Illustrated. Demy 8vo. 16s. net. Also an edition limited to 50 copies, £2 2s. net.

Graham (Harry)

THE WORLD WE LAUGH IN: More Departmental Ditties. Illustrated by "FISH." Sixth Edition. Fcap. 8vo. 5s. net. STRAINED RELATIONS. Illustrated by H. STUART MENZIES and HENDY. Royal 16mo. 6s. net.

Grahame (Kenneth)

THE WIND IN THE WILLOWS. Nineteenth Edition. Crown 8vo. 7s. 6d. net. Also, Illustrated by NANCY BARNHART. Small 4to. 10s. 6d. net. Also, Illustrated by H. STUART MENZIES. Fcap. 8vo. 5s. net.

Hadfield (J. A.)

PSYCHOLOGY AND MORALS. Sixth Edition. Crown 8vo. 6s. net.

Hall (H. R.)

THE ANCIENT HISTORY OF THE NEAR EAST. Sixth Edition, Revised. Demy 8vo. £1 1s. net. THE CIVILIZATION OF GREECE IN THE BRONZE AGE. Illustrated. Demy 8vo. 10s. 6d. net.

Harner (Sir W. H.), and Hutt (C. W.)

A MANUAL OF HYGIENE. Illustrated. Demy 8vo. £1 10s. net.

Hewlett (Maurice)

THE LETTERS OF MAURICE HEWLETT. Edited by LAURENCE BINYON. Illustrated. Demy 8vo. 18s. net.

Hind (A. M.)

A CATALOGUE OF REMBRANDT'S ETCHINGS. Two Vols. Profusely Illustrated. Wide Royal 8vo. £1 15s. net.

Holdsworth (W. S.)

A HISTORY OF ENGLISH LAW. Nine Volumes. Demy 8vo. £1 5s. net each.

Hudson (W. H.)

A SHEPHERD'S LIFE. Illustrated. Demy 8vo. 10s. 6d. net. Also, unillustrated, Fcap. 8vo. 3s. 6d. net.

Hutton (Edward)

CITIES OF SICILY. Illustrated. 10s. 6d. net. MILAN AND LOMBARDY. THE CITIES OF ROMAGNA AND THE MARCHES. SIENA AND SOUTHERN TUSCANY. VENICE AND VENETIA. THE CITIES OF SPAIN. NAPLES AND SOUTHERN ITALY. Illustrated. Each, 8s. 6d. net. A WAYFARER IN UNKNOWN TUSCANY. THE CITIES OF UMBRIA. COUNTRY WALKS ABOUT FLORENCE. ROME. FLORENCE AND NORTHERN TUSCANY. Illustrated. Each, 7s. 6d. net.

Imms (A. D.)

A GENERAL TEXTBOOK OF ENTOMOLOGY. Illustrated. Royal 8vo. £1 16s. net.

Inge (W. R.), D.D., Dean of St. Paul's
CHRISTIAN MYSTICISM. (The Bampton Lectures of 1899.) Sixth Edition. Crown 8vo. 7s. 6d. net.

Jackson (H. G.)

OSMAN DIGNA. Demy 8vo. 12s. 6d. net.

Kipling (Rudyard)

BARRACK-ROOM BALLADS. 241st Thousand.

THE SEVEN SEAS. 180th Thousand.

THE FIVE NATIONS. 138th Thousand.

DEPARTMENTAL DITTIES. 111th Thousand.

THE YEARS BETWEEN. 95th Thousand. Four Editions of these famous volumes of poems are now published, viz. :—Crown 8vo. Buckram, 7s. 6d. net. Fcap. 8vo. Cloth, 6s. net. Leather, 7s. 6d. net. Service Edition. Two volumes each book. Square Fcap. 8vo. 3s. net each volume.

A KIPLING ANTHOLOGY—Verse. Fcap. 8vo. Cloth, 6s. net. Leather, 7s. 6d. net.

TWENTY POEMS FROM RUDYARD KIPLING. 423rd Thousand. Fcap. 8vo. 1s. net.

A CHOICE OF SONGS. Second Edition. Fcap. 8vo. 2s. net.

Lamb (Charles and Mary)

THE COMPLETE WORKS. Edited by E. V. LUCAS. A New and Revised Edition in Six Volumes. With Frontispieces. Fcap. 8vo. 6s. net each.

The volumes are: I. MISCELLANEOUS PROSE. II. ELIA AND THE LAST ESSAYS OF ELIA. III. BOOKS FOR CHILDREN. IV. PLAYS AND POEMS. V. and VI. LETTERS.

SELECTED LETTERS. Chosen and Edited by G. T. CLAPTON. Fcap. 8vo. 3s. 6d. net.

THE CHARLES LAMB DAY BOOK. Compiled by E. V. LUCAS. Fcap. 8vo. 6s. net.

Lankester (Sir Ray)

SCIENCE FROM AN EASY CHAIR. SCIENCE FROM AN EASY CHAIR: Second Series. DIVERSIONS OF A NATURALIST. GREAT AND SMALL THINGS. Illustrated. Crown 8vo. 7s. 6d. net. SECRETS OF EARTH AND SEA. Illustrated. Crown 8vo. 8s. 6d. net.

Lodge (Sir Oliver)

MAN AND THE UNIVERSE (*Twentieth Edition*). THE SURVIVAL OF MAN (*Seventh Edition*). Each Crown 8vo. 7s. 6d. net. RAYMOND (*Thirteenth Edition*). Demy 8vo. 10s. 6d. net. RAYMOND REVISED. Crown 8vo. 6s. net. RELATIVITY (*Fourth Edition*). Fcap. 8vo. 1s. net.

Lucas (E. V.)

THE LIFE OF CHARLES LAMB. 2 Vols. 1s. net. EDWIN AUSTIN ABBEY, R.A. 2 Vols. £6 6s. net. VERMEER OF DELFT. 10s. 6d. net. A WANDERER IN ROME. A WANDERER IN HOLLAND. A WANDERER IN LONDON. LONDON REVISITED (Revised). A WANDERER IN PARIS. A WANDERER IN FLORENCE. A WANDERER IN VENICE. Each 10s. 6d. net. A WANDERER AMONG PICTURES. 8s. 6d. net. E. V. LUCAS'S LONDON. £1 net. INTRODUCING LONDON. 2s. 6d. net. THE OPEN ROAD. 6s. net. Also, illustrated. 10s. 6d. net. Also, India Paper. Leather, 7s. 6d. net. THE FRIENDLY TOWN. FIRESIDE AND SUNSHINE. CHARACTER AND COMEDY. Each 6s. net. THE GENTLEST ART. 6s. 6d. net. And THE SECOND POST. 6s. net. Also, together in one volume 7s. 6d. net. HER INFINITE VARIETY. GOOD COMPANY. ONE DAY AND ANOTHER. OLD LAMPS FOR NEW. LOITERER'S HARVEST. CLOUD AND SILVER. A BOSWELL OF BAGHDAD. 'TWIXT EAGLE AND DOVE. THE PHANTOM JOURNAL. GIVING AND RECEIVING. LUCK OF THE YEAR. ENCOUNTERS AND DIVERSIONS. ZIGZAGS IN FRANCE. EVENTS AND EMBROIDERIES. 165 DAYS (AND ONE MORE). Each 6s. net. SPECIALLY SELECTED. 5s. net. URBANITIES, 7s. 6d. net. Each illustrated by G. L. STAMPA. YOU KNOW WHAT PEOPLE ARE. Illustrated by GEORGE MORROW. 5s. net. THE SAME STAR: A Comedy in Three Acts. 3s. 6d. net. THE BRITISH SCHOOL. 6s. net. LITTLE BOOKS ON GREAT MASTERS. Each 5s. net. ROVING EAST AND ROVING WEST. 5s. net. PLAYTIME AND COMPANY. 7s. 6d. net. See also Dolls' House (The Queen's) and Lamb (Charles)

Lynd (Robert)

THE MONEY BOX. THE ORANGE TREE. THE LITTLE ANGEL. Each Fcap. 8vo. 6s. net. THE BLUE LION. THE PEAL OF BELLS. Each Fcap. 8vo. 3s. 6d. net.

Marie Louise (H.H. Princess)

A CHOICE OF CAROLS. Fcap. 4to. 2s. 6d. net. LETTERS FROM THE GOLD COAST. Illustrated. Demy 8vo. 16s. net.

McDougall (William)

AN INTRODUCTION TO SOCIAL PSYCHOLOGY (*Twentieth Edition, Revised*). 10s. 6d. net. NATIONAL WELFARE AND NATIONAL DECAY. 6s. net. AN OUTLINE OF PSYCHOLOGY (*Second Edition*). 12s. net. AN OUTLINE OF ABNORMAL PSYCHOLOGY. 15s. net. BODY AND MIND (*Fifth Edition*). 12s. 6d. net. ETHICS AND SOME MODERN WORLD PROBLEMS (*Second Edition*). 7s. 6d. net.

Mackenzie-Rogan (Lt.-Col. J.)

FIFTY YEARS OF ARMY MUSIC. Illustrated. Demy 8vo. 15s. net.

Maeterlinck (Maurice)

THE BLUE BIRD. 6s. net. Also, illustrated by F. CAYLEY ROBINSON. 10s. 6d. net. MARY MAGDALENE. 5s. net. DEATH. 3s. 6d. net. OUR ETERNITY. 6s. net. THE UNKNOWN GUEST. 6s. net. POEMS. 5s. net. THE WRACK OF THE STORM. 6s. net. THE MIRACLE OF ST. ANTHONY. 3s. 6d. net. THE BURGOMASTER OF STILEMONDE. 5s. net. THE BETROTHAL. 6s. net. MOUNTAIN PATHS. 6s. net. THE STORY OF TYLTYL. £1 1s. net. THE GREAT SECRET. 7s. 6d. net. THE CLOUD THAT LIFTED AND THE POWER OF THE DEAD. 7s. 6d. net.

Masefield (John)

ON THE SPANISH MAIN. 8s. 6d. net. A SAILOR'S GARLAND. 6s. net. SEA LIFE IN NELSON'S TIME. 5s. net.

Methuen (Sir A.)

AN ANTHOLOGY OF MODERN VERSE. 117th Thousand. SHAKESPEARE TO HARDY: An Anthology of English Lyrics. 19th Thousand. Each Fcap. 8vo. Cloth, 6s. net. Leather, 7s. 6d. net.

Milne (A. A.)

NOT THAT IT MATTERS. IF I MAY. Each 3s. 6d. net. WHEN WE WERE VERY YOUNG. Illustrated by E. H. SHEPARD. Fourteenth Edition. 129th Thousand. 7s. 6d. net. Leather, 10s. 6d. net. WINNIE-THE-POOH. Illustrated by E. H. SHEPARD. 7s. 6d. net. Leather, 10s. 6d. net. FOR THE LUNCHEON INTERVAL. 1s. 6d. net.

- Milne (A. A.) and Fraser-Simson (H.)**
FOURTEEN SONGS FROM "WHEN WE WERE VERY YOUNG." (*Tenth Edition.*)
TEDDY BEAR AND OTHER SONGS FROM "WHEN WE WERE VERY YOUNG."
Words by A. A. Milne. Music by H. Fraser-Simson. Each *Royal 4to.* 7s. 6d. net. THE KING'S BREAKFAST. *Second Edition.* Music 4to. 3s. 6d. net.
- Montague (C. E.)**
DRAMATIC VALUES. Cr. 8vo. 7s. 6d. net.
- Morton (H. V.)**
THE HEART OF LONDON. 3s. 6d. net. (Also illustrated, 7s. 6d. net.) THE SPELL OF LONDON. THE NIGHTS OF LONDON. Each, 3s. 6d. net. THE LONDON YEAR. Illustrated. 7s. 6d. net.
- Newman (Tom)**
HOW TO PLAY BILLIARDS. *Second Edition.* Illustrated. Cr. 8vo. 8s. 6d. net. BILLIARD DO'S AND DON'TS. 2s. 6d. net.
- Oman (Sir Charles)**
A HISTORY OF THE ART OF WAR IN THE MIDDLE AGES, A.D. 378-1485. *Second Edition*, Revised and Enlarged. 2 Vols. Illustrated. Demy 8vo. £1 16s. net.
- Oxenham (John)**
BEES IN AMBER. *Small Pott 8vo.* 2s. net. ALL'S WELL. THE KING'S HIGHWAY. THE VISION SPLENDID. THE FIERY CROSS. HIGH ALTARS. HEARTS COURAGEOUS. ALL CLEAR! Each *Small Pott 8vo.* Paper, 1s. 3d. net. Cloth, 2s. net. WINDS OF THE DAWN. 2s. net.
- Perry (W. J.)**
THE ORIGIN OF MAGIC AND RELIGION. THE GROWTH OF CIVILIZATION (*Second Edition*). Each 6s. net. THE CHILDREN OF THE SUN. 18s. net.
- Petrie (Sir Flinders)**
A HISTORY OF EGYPT. In 6 Volumes. Vol. I. FROM THE 1ST TO THE XVIth DYNASTY. *Eleventh Edition*, Revised. 12s. net. Vol. II. THE XVIIth AND XVIIIth DYNASTIES. *Seventh Edition*, Revised. 9s. net. Vol. III. XIXth TO XXXth DYNASTIES. *Third Edition.* 12s. net. Vol. IV. PTOLEMAIC EGYPT. By EDWYN BEVAN. 10s. 6d. net. Vol. V. EGYPT UNDER ROMAN RULE. J. G. MILNE. *Third Edition*, Revised. 12s. net. Vol. VI. EGYPT IN THE MIDDLE AGES. STANLEY LANE POOLE. *Fourth Edition.* 10s. net.
- Raleigh (Sir Walter)**
THE LETTERS OF SIR WALTER RALEIGH. Edited by LADY RALEIGH. Two Vols. Illustrated. *Second Edition* Demy 8vo. £1 10s. net.
- Ridge (W. Pett) and Hoppé (E. O.)**
LONDON TYPES: TAKEN FROM LIFE. The text by W. PETT RIDGE and the 25 Pictures by E. O. HOPPÉ. *Large Crown 8vo.* 10s. 6d. net.
- Smith (Adam)**
THE WEALTH OF NATIONS. Edited by EDWIN CANNAN. 2 Vols. Demy 8vo. £1 5s. net.
- Smith (C. Fox)**
SAILOR TOWN DAYS. SEA SONGS AND BALLADS. A BOOK OF FAMOUS SHIPS. SHIP ALLEY. Each, illustrated, 6s. net. FULL SAIL. Illustrated. 5s. net. TALES OF THE CLIPPER SHIPS. 5s. net. THE RETURN OF THE "CUTTY SARK." Illustrated. 3s. 6d. net. A BOOK OF SHANTIES. 7s. 6d. net.
- Sommerfeld (Arnold)**
ATOMIC STRUCTURE AND SPECTRAL LINES. £1 12s. net. THREE LECTURES ON ATOMIC PHYSICS. 2s. 6d. net.
- Stevenson (R. L.)**
THE LETTERS. Edited by Sir SIDNEY COLVIN. 4 Vols. Fcap. 8vo. Each 6s. net.
- Surtees (R. S.)**
HANDLEY CROSS. MR. SPONGE'S SPORTING TOUR. ASK MAMMA. MR. FACEY ROMFORD'S HOUNDS. PLAIN OR RINGLETS? HILLINGDON HALL. Each illustrated, 7s. 6d. net. JORROCKS'S JAUNTS AND JOLLITIES. HAWBUCK GRANGE. Each, illustrated, 6s. net.
- Taylor (A. E.)**
PLATO: THE MAN AND HIS WORK. Demy 8vo. £1 1s. net.
- Tilden (W. T.)**
THE ART OF LAWN TENNIS. SINGLES AND DOUBLES. Each, illustrated, 6s. net. THE COMMON SENSE OF LAWN TENNIS. Illustrated. 5s. net.
- Tilston (Mary W.)**
DAILY STRENGTH FOR DAILY NEEDS. 32nd Edition. 3s. 6d. net. *India Paper*, Leather, 6s. net.
- Underhill (Evelyn)**
MYSTICISM (*Eleventh Edition*). 15s. net. THE LIFE OF THE SPIRIT AND THE LIFE OF TO-DAY (*Sixth Edition*). 7s. 6d. net. CONCERNING THE INNER LIFE. (*Second Edition*). 2s. net.

Vardon (Harry)

HOW TO PLAY GOLF. Illustrated.
19th Edition. Crown 8vo. 5s. net.

Waterhouse (Elizabeth)

A LITTLE BOOK OF LIFE AND DEATH.
22nd Edition. Small Pott 8vo. 2s. 6d. net.

Wilde (Oscar).

THE WORKS. In 16 Vols. Each 6s. 6d. net.

I. LORD ARTHUR SAVILE'S CRIME AND THE PORTRAIT OF MR. W. H. II. THE DUCHESS OF PADUA. III. POEMS. IV. LADY WINDERMERE'S FAN. V. A WOMAN OF NO IMPORTANCE. VI. AN IDEAL HUSBAND. VII. THE IMPOR-

TANCE OF BEING EARNEST. VIII. A HOUSE OF POMEGRANATES. IX. INTENTIONS. X. DE PROFUNDIS AND PRISON LETTERS. XI. ESSAYS. XII. SALOME, A FLORENTINE TRAGEDY, and LA SAINTE COURTISANE. XIII. A CRITIC IN PALM VALL. XIV. SELECTED PROSE OF OSCAR WILDE. XV. ART AND DECORATION. XVI. FOR LOVE OF THE KING. (5s. net)

William II. (Ex-Emperor of Germany).
MY EARLY LIFE. Illustrated. Demy 8vo. £1 10s. net.

Williamson (G. C.)

THE BOOK OF FAMILLE ROSE. Richly Illustrated. Demy 4to. £8 8s. net.
Also a limited edition, £12 12s. net.

PART II. A SELECTION OF SERIES

The Antiquary's Books

Each, illustrated, Demy 8vo. 10s. 6d. net.
A series of volumes dealing with various branches of English Antiquities, comprehensive and popular, as well as accurate and scholarly.

The Arden Shakespeare

Edited by W. J. CRAIG and R. H. CASE.
Each, wide Demy 8vo. 6s. net.

The Ideal Library Edition, in single plays, each edited with a full Introduction, Textual Notes and a Commentary at the foot of the page. Now complete in 39 Vols.

Classics of Art

Edited by J. H. W. LAING. Each, profusely illustrated, wide Royal 8vo. 15s. net to £3 3s. net.

A Library of Art dealing with Great Artists and with branches of Art.

The "Complete" Series

Demy 8vo. Fully illustrated. 5s. net to 18s. net each.

A series of books on various sports and pastimes, all written by acknowledged authorities.

The Connoisseur's Library

With numerous Illustrations. Wide Royal 8vo. £1 11s. 6d. net each vol.
EUROPEAN ENAMELS. FINE BOOKS. GLASS. GOLDSMITHS' AND SILVERSMITHS' WORK. IVORIES. JEWELLERY. MEZZOTINTS. PORCELAIN. SEALS.

The Do's and Don't's Series

Fcap. 8vo. 2s. 6d. net each.
This series, although only in its infancy, is already famous. In due course

it will comprise clear, crisp, informative volumes on all the activities of life.
Write for full list

The Faiths

Edited by L. P. JACKS, M.A., D.D., LL.D. Crown 8vo. 5s. net each volume

The first volumes are:

THE ANGLO-CATHOLIC FAITH (Rev. Canon T. A. LACEY); MODERNISM IN THE ENGLISH CHURCH (Prof. P. GARDNER); THE FAITH AND PRACTICE OF THE QUAKERS (Prof. R. M. JONES); CONGREGATIONALISM (Rev. Princ. W. B. SELBIE).

The Library of Devotion

Handy editions of the great Devotional books, well edited. Small Pott 8vo. 3s. net and 3s. 6d. net.

Little Books on Art

Well illustrated. Demy 16mo. Each 5s. net.

Modern Masterpieces

Fcap. 8vo. 3s. 6d. each volume.

Pocketable Editions of Works by A. A. MILNE, JOSEPH CONRAD, ARNOLD BENNETT, G. K. CHESTERTON, E. V. LUCAS, HILAIRE BELLOC, KENNETH GRAHAME, W. H. HUDSON, ROBERT LYND, R. L. STEVENSON, JACK LONDON and E. V. KNOX.

Sport Series

Mostly illustrated. Fcap. 8vo. 2s. net to 5s. net each.

Handy books on all branches of sport by experts

Methuen's Half-Crown Library
Crown 8vo and Fcap. 8vo.

Methuen's Two Shilling Library
Fcap. 8vo.

Two series of cheap editions of popular books.

Write for complete lists

The Wayfarer Series of Books for Travellers

Crown 8vo. 7s. 6d. net each. Well illustrated and with maps. The volumes are :—Alsace, Czecho-Slovakia,

The Dolomites, Egypt, Hungary, The Loire, Provence, Spain, Sweden, Switzerland, Unfamiliar Japan, Unknown Tuscany.

The Westminster Commentaries
Demy 8vo. 8s. 6d. net to 16s. net.
 Edited by W. LOCK, D.D., and D. C. SIMPSON, D.D.

The object of these commentaries is primarily to interpret the author's meaning to the present generation, taking the English text in the Revised Version as their basis.

THE LITTLE GUIDES

Small Pott 8vo. Illustrated and with Maps

4s. net mostly

THE 62 VOLUMES IN THE SERIES ARE :—

BEDFORDSHIRE AND HUNTINGDONSHIRE
 BERKSHIRE
 BRITTANY
 BUCKINGHAMSHIRE
 CAMBRIDGE AND COLLEGES
 CAMBRIDGESHIRE
 CATHEDRAL CITIES OF ENGLAND AND WALES 6s. net
 CHANNEL ISLANDS 5s. net
 CHESHIRE 5s. net
 CORNWALL
 CUMBERLAND AND WESTMORLAND 6s. net
 DERBYSHIRE
 DEVON
 DORSET 5s. 6d. net
 DURHAM 6s. net
 ENGLISH LAKES 6s. net
 ESSEX 5s. net
 GLOUCESTERSHIRE
 GRAY'S INN AND LINCOLN'S INN 6s. net
 HAMPSHIRE
 HEREFORDSHIRE 4s. 6d. net
 HERTFORDSHIRE
 ISLE OF MAN 6s. net
 ISLE OF WIGHT
 KENT 5s. net
 KERRY
 LANCASHIRE 6s. net
 LEICESTERSHIRE AND RUTLAND 5s. net
 LINCOLNSHIRE 6s. net
 LONDON 5s. net
 MALVERN COUNTRY

MIDDLESEX
 MONMOUTHSHIRE 6s. net
 NORFOLK 5s. net
 NORMANDY 5s. net
 NORTHAMPTONSHIRE
 NORTHUMBERLAND 7s. 6d. net
 NORTH WALES 6s. net
 NOTTINGHAMSHIRE
 OXFORD AND COLLEGES
 OXFORDSHIRE
 ROME 5s. net
 ST. PAUL'S CATHEDRAL
 SHAKESPEARE'S COUNTRY
 SHROPSHIRE 5s. net
 SICILY
 SNOWDONIA 6s. net
 SOMERSET
 SOUTH WALES
 STAFFORDSHIRE 5s. net
 SUFFOLK
 SURREY 5s. net
 SUSSEX
 TEMPLE
 WARWICKSHIRE 5s. net
 WESTMINSTER ABBEY 5s. net
 WILTSHIRE 6s. net
 WORCESTERSHIRE 6s. net
 YORKSHIRE EAST RIDING 5s. net
 YORKSHIRE NORTH RIDING
 YORKSHIRE WEST RIDING 7s. 6d. net
 YORK 6s. net

METHUEN & CO. LTD., 36 ESSEX STREET, LONDON, W.C.2.

